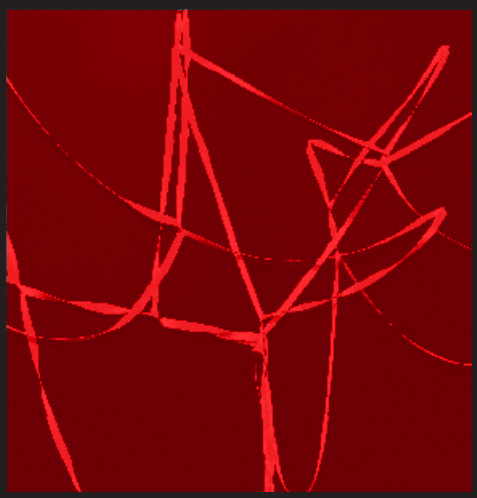
Schizoproduction:

Artistic research and performance in the context of immanent capitalism

TERO NAUHA



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Tiivistelmä

Skitsotuotanto: Taiteellinen tutkimus ja performanssi
immanentin kapitalismin kontekstissa.
Tero Nauha
Taideyliopiston Teatterikorkeakoulu Helsinki, 2016.

Esittelen väitöstutkimukseni kirjallisessa osassa siihen liittyvät taiteelliset osiot, sekä asetan ne laajempaan kontekstiin, jonka olen nimennyt immanentiksi kapitalismiksi. Kyse on taiteellisesta tutkimuksesta, jossa oletan teosten sekä niihin liittyvien työskentelyprosessien ja työpajojen tuottavan tietoa, joka ei suoranaisesti ole sanallistettavissa kirjalliseen muotoon. Taiteelliset osiot ovat esityksiä, performansseja sekä videoteoksia. Esitellessäni em. kontekstia käyn läpi sitä muutosta, jossa teollistumisen aikakausi ja modernismi on saanut rinnalleen uudet työn ja talouden muodot. Näitä kutsutaan yleisesti tietokapitalismiksi, affektiiviseksi työksi, post-fordismiksi sekä markkinataloudeksi. Esittelen kontekstia suhteessa taiteelliseen työskentelyyn sekä sellaisiin käsitteisiin tai ilmiöihin kuin trauma, vuorovaikutuksellisuus, affekti sekä neuroplastisiteetti. Tutkimuksen lähtökohtana ja keskiössä on Gilles Deleuzin, Félix Guattarin ja Jean Ouryn kehittämä skitsoanalyysi, jonka esittelen tutkimuksessani, ja jonka rinnastan em. talouden, taiteellisen työskentelyn ja yleisten työn muotojen paradigmaattiseen muutokseen. Kirjallisen osan lopussa tarkastelen kriittisesti oman taiteellisen työskentelyn ja siihen liittyvien teosten sekä em. immanentin kapitalismin suhdetta. Esitän kritiikin kapitalismin oletettua hegemoniaa kohtaan taiteellisen tutkimuksen näkökulmasta sekä argumentoin skitsoanalyysin teoreettista ajattelua vastaan. Näin pyrin luomaan ajattelun ja toiminnan malleja, joiden avulla taiteellinen työskentely ja tutkimus voivat toimia kriittisenä välineenä kapitalismin oletettua immanenssia vastaan.

Väitöstutkimukseni kirjallisen osion rakenne vertautuu arkkitehtoniseen piirrokseen rakennuksesta, jossa on kaksi kerrosta. Esittelen aluksi kokonaisuuden poikkileikkauksena, jonka jälkeen ensimmäisen ’kerroksen’ tarkoituksena on esitellä lähtökohtani performanssi- ja esitystaiteeseen sekä taiteelliseen tutkimukseen. Tämä kerros pitää sisällään taiteellisten teosten ja niiden prosessin esittelyt kronologisessa järjestyksessä, alkaen teoksesta *Loop Variation* (2008), jota seuraavat kuvaukset teoksista *Tell me about your machines* (2012), ~~*Life in*~~

Bytom (2012), *The Astronomer: Experiment* (2013) ja lopuksi moniosaisen teoksen *Man-a-machine: schizoproduction* (2014) esittely.

Seuraavassa kerroksessa esittelen tutkimuksen teoreettiset lähtökohdat ja viitekehykset, alkaen em. industrialismin ja avant-garden suhteesta trauman käsitteeseen. Sen jälkeen esittelen immateriaalisen työn suhdetta taiteellisen työhön, affektin ja neuroplastisiteetin käsitteisiin sekä vuorovaikutuksellisuuteen. Tämän osan lopettaa skitsoanalyysin käytäntöjen ja teorian esittely. Kirjallisen osion kolmas osa, *Foyer*, tai 'Eteishalli' pyrkii luomaan kriittisen näkökulman sekä edellä mainittuihin teoreettisiin asetelmiin, että taiteellisten teosteni lähtökohtiin ja toteutumiin. Käyn läpi skitsoproduktion ja immanentin kapitalismin yhteenkietoutunutta suhdetta, kerettiläisyyden tai vääräoppisuuden merkitystä taiteellisessa työskentelyssä, tiedon ja tietämisen suhdetta ja päädyn vuorovaikutuksellisuuden, prosessuaalisuuden ja yhteistyön kritiikkiin. Nämä kolme käsitettä ovat väitökseni mukaan olennaisesti sidottu immanentin kapitalismin filosofiaan.

Kirjallisen osioni lopetan pohdintaan pakoväylän, poistumisen tai toisinajattelun mahdollisuuksista taiteellisen työn kautta, immanentin kapitalismin kontekstissa.

Abstrakt

Skitsoproduktion: Konstnärlig forskning och performance
i samband med den immanenta kapitalismen.
Tero Nauha
Konstuniversitetets Teaterhögskola Helsingfors, 2016

I den skriftliga delen av min doktorsforskning presenterar jag de konstnärliga delar som ingår i den och placerar dem i ett större sammanhang som jag kallar den immanenta kapitalismen. Det är frågan om konstnärlig forskning, vilket innebär att konstverk, relaterade arbetsprocesser och workshops antas producera kunskap som inte direkt kan formuleras i ord. De konstnärliga delarna utgörs av föreställningar, performance och video verk. Då jag presenterar nämnda sammanhang går jag igenom den förvandling där industrialiseringens tidsålder och modernismen följts av nya former för arbete och ekonomi. Dessa kallas vanligtvis för kognitiv kapitalism, affektivt arbete, post-fordism och marknadsekonomi. Jag presenterar sammanhanget i relation till konstnärlig verksamhet samt begrepp eller fenomen som trauma, interaktion, affekt och neuroplasticitet. Utgångspunkten för forskningen och dess fokus ligger på den av Gilles Deleuze, Félix Guattari och Jean Oury utarbetade schizoanalysen, som jag presenterar i forskningen och som jag jämställer med nämnda paradigmatiska förvandling inom ekonomin, den konstnärliga verksamheten, och arbetets allmänna former. I slutet av den skriftliga delen reflekterar jag över förhållandet mellan min konstnärliga verksamhet, de relaterade konstverken samt den nämnda immanenta kapitalismen. Jag framför kritik mot kapitalismens förmodade hegemoni ur den konstnärliga forskningens synvinkel samt argumenterar mot det filosofiska tänkandet bakom schizoanalysen. På detta sätt försöker jag skapa tanke- och verksamhetsmodeller för konstnärlig verksamhet och forskning att fungera som kritiska verktyg för att motverka kapitalismens förmodade immanens.

Strukturen för doktorsforskningens skriftliga del kan jämföras med en arkitektonisk ritning av en byggnad i två våningar. Jag presenterar först helheten i tvärsnitt. Därefter är avsikten med den första ”våningen” att presentera mina utgångspunkter inom performance konst samt konstnärlig forskning. Denna våning innehåller presentationen av de konstnärliga arbetena och deras processer i kronologisk ordning, från och med *Loop Variation* (2008), som åtföljs av beskrivningar av verken *Tell me about your machines* (2012), ~~*Life in Bytom*~~ (2012),

The Astronomer: Experiment (2013) och slutligen en presentation av det flerdelade verket *Man-a-machine: schizoproduction* (2014).

I den följande våningen presenterar jag forskningens teoretiska utgångspunkter och referensram från och med industrialismens och avant-gardets relation till begreppet trauma. Därefter presenterar jag det immateriella arbetets förhållande till det konstnärliga arbetet, till begreppen affekt och neuroplasticitet samt interaktivitet. Denna del avslutas med en presentation av schizoanalysens praktiker och teori.

Forskningens tredje del, *Foyer*, foajén eller hallen, strävar att skapa ett kritiskt perspektiv både på de ovan nämnda teoretiska uppställningarna och på utgångspunkterna för och resultaten av mina konstnärliga arbeten. Jag går igenom det sammanflätade förhållandet mellan schizoproduktion och immanent kapitalism, betydelsen av heresi och irrlärighet i det konstnärliga arbetet, förhållandet mellan kunskap och vetande och avslutar med en kritik av interaktivitet, processualitet och samarbete. Dessa tre begrepp är enligt min avhandling på ett grundläggande sätt knutna till den immanenta kapitalismens filosofi.

Jag avslutar min skriftliga del med en reflektion över möjligheterna i denna kapitalismens kontext till en utväg eller utgång genom det konstnärliga arbetet.

Abstract

Schizoproduction: Artistic Research and Performance
in the Context of Immanent Capitalism
Tero Nauha
Theatre Academy of the University of the Arts in Helsinki, 2016

In the written part of my doctoral research, I am presenting the artistic works and set them in a larger context, which I have entitled immanent capitalism. This is an artistic research, where the artworks, their processes or workshops produce knowledge, which will not be fully translatable to a written form. The artworks are performances, live-art projects and works on video. In the presentation of the context, I am presenting the transformations that has taken place starting from the industrialism and modernism, and which have recently been incorporated with new forms of labour and economy. These forms are often referred as cognitive capitalism, affective labour, post-Fordism and neoliberal market economy. I am presenting this context in relation with artistic practice and such concepts or phenomena as trauma, relationality, affect and neuroplasticity. The starting point and the hub of my research are schizoanalysis, which was developed by Gilles Deleuze, Félix Guattari and Jean Oury. In my research I am regarding schizoanalysis in relation with the economy, artistic practice and the paradigmatic change of forms of labour. At the end of the written part, I reflect artistic practice and the artistic works with in relation to immanent capitalism. I present a critique toward the presumed hegemony of capitalism from the point of view of artistic research and I am giving an argument counter to the philosophical assertions of schizoanalysis. In this way, my intention is to produce models for thinking and practice, where artistic practice and research may adhere a function of a critical tool against the presumed immanence of capitalism.

The written part has a form of an architectonical drawing of a building, which has two floors. At first, I give a cross-section of the structure, which is followed by the first 'floor'. In the first floor I present the starting points and question for my performance art practice and artistic research, and this floor includes the description of the artistic works and the processes, which are related with this research in chronological order. The works, which are presented here, are: *Loop Variation* (2008), *Tell me about your machines* (2012), *~~Life~~ in Bytom* (2012),

The Astronomer: Experiment (2013) and finally a description of the project *Man-a-machine: schizoproduction* (2014).

In the second floor, I am presenting the theoretical discourses of the research. It begins from the presentation of the conjunction with industrialism, avant-garde and the concept of trauma, which follows a presentation of the relationship between the immaterial labour, artistic practice, relationality and the concepts of affect and neuroplasticity. This part concludes with a presentation of the schizoanalytic practice and theory.

The third part is called *Foyer*, in which I will provide a critical argument both towards the theoretical apparatus presented above and towards my artistic practice and the projects, also. I will present the intricate conjunction between the schizoproduction and immanent capitalism, the function of a heretical practice in artistic practice, the relation between knowledge and knowing and I will conclude in the critique of relationality, processuality and co-operation. In my argument, these three concepts are essentially connected with the philosophy of immanent capitalism.

At the end of the written part of my doctoral research, I conclude with arguments on the possibility for departure, exit or heresy through artistic practice in the context of immanent capitalism.

Acknowledgements

It is a common assumption that the work of an artist is a lonely and arduous path. These eight years that I have spent with this research-project have proven what a misconception that assumption is. I struggle to recall all those names and faces that I've encountered during these years in direct relation with the work that I've been doing, but I hope to show my appreciation as best as I can.

At first, I want to thank my pre-examiners, Seppo Salminen and Jussi Vähämäki. I am grateful to my supervisors, Annette Arlander and Akseli Virtanen, for they have trusted this project from the very beginning and all the way to the end. I want to thank them for their critical assessment, when this project has taken winding paths so often, but finally has found it's concrete outcomes as performances and the written part of my research.

Throughout these years I have been fortunate to work with Leena Rouhiainen and Esa Kirkkopelto. Aside from the work done with my supervisors, their comments, critique and discussions have been of an utmost importance. In the working process with the written part, I would like to give my wholehearted appreciation to Hanna Järvinen, who has helped me to kill my darlings. In the same tone, I would like to thank Paul Dillingham for executing the demanding task of the proofreading of this text.

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Starting from 2012 I participated in an interdisciplinary research school for artistic research TAhTO, which ended in 2015. These four years were intense but joyful, which played an integral part in the finalizing of this project. I would like to give especially warm appreciation to these colleagues of mine: Julius Elo, Henna-Riikka Halonen, Dirk Hoyer, Kiril Kozlovsky, Sirkka Kosonen, Elina Lifländer, Pasi Lyytikäinen, Kirsi Törmi, Itay Ziv and Lauren O'Neal. Equally warm gratitude I want to give to the professors and the steering group, Jan Kaila, Dorita Hannah, Mika Elo, Harri Laakso, Liisa Ikonen, Margit Rahkonen, Hannu Saha, Kristiina Ilmonen, Maija Timonen, Henk Borgdorff, Ylva Gislén, Teemu Mäki, Uskali Mäki, Juha Suoranta, Mick Wilson and to the patient administration of the program by Michaela Bränn and Hanna Westerlund.

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O'Sullivan, aside from getting to know the young researchers and artists João Florêncio, Owen G. Parry, Augusto Corrieri, Oriana Fox and Oreet Ashery. I consider this period a turning point in my research, concerning the scrutiny and focus required.

It was in the early 2008, when I encountered the researchers and artists, who had created the group called General Intellect. I was invited to join them by my supervisor Akseli Virtanen. This was the beginning of an extremely interesting and significant organizational experiment, which continued in the form of molecular organization, later named as Future Art Base. Through these years and multiple experiments I learned to view artistic practice from wholly an another angle than I had done before, that is to say enmeshed with economy, political theory and activism. These people receive my full appreciation for the work they are doing: Mikko Jakonen, Jukka Peltokoski, Eetu Viren, Patrik Söderlund, Visa Suonpää, Katve-Kaisa Kontturi, Ilona Hongisto, Heidi Fast, Bracha L. Ettinger, Gary Genosko, Ana Fradique, The Ueinzz Theatre Group, Peter Pál Pelbart, Ana Carmen, Graeme Thompson, Silvia Maglioni, Lennart Laberenz, Franco 'Bifo' Berardi, Pekka Piironen, the late Klaus Harju, Sakari Hänninen, Leena Aholainen, Jan Ritsema, Luca Guzzetti, Elina Latva, Mariaana Fieandt-Jäntti, Kari Yli-Annala and Kikka Rytkönen.

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24.4.07

Vestibule

A building is always limited and finite. The metaphor of a building or a scheme of a building is here used to determine the finite nature of this text. A text is always saying something, but there are nearly infinite amount of attributes, that it is not saying. That is the reason, why it is always so much easier to say what my thinking or my practice is *not* about, than to try to articulate what I am trying to say. Also, this text is not a cybernetic black box. It might be an arduous read sometimes, but I have no intention to be enigmatic or mysterious, here. To continue this metaphor of a building, if you need to enter a building, or if you need to understand the scheme of it, it is not a key that is required, at first, but a decision. A key might be useful, but maybe there is no door, or you may be advised to enter through the back door or to climb in through the window, which has been left ajar. I invite you to play with these metaphors. My own metaphor plays more with an impossible concept, the one of *House*, a sculpture by Rachel Whiteread from 1993 – a concrete and plaster cast of an entire house in Grove Road in East End of London. We cannot physically enter the text of a building, but we can think accordingly.

The building is a metaphor for this project at hand. A project, which started from confusion, irritation and revolt; one artist asked himself about the nature of his practice. It was a question asked by an artist, who had pondered the role of research or theory in his practice for a while. It is a defining question, since for some, a scheme of a building is only a scheme, whilst the building itself is the proper architecture: the theory is there only to justify the means of practice. Like scaffoldings, which will be manoeuvred away after the fine construction has been finalized. Then there are some, who cannot stop thinking about the volume or the proportions of a space, when they enter any other building. The division is inconclusive, but the question remains, why would an artist need to spend his or her time with theory? Why would he or she spend time even to write some? From the point of view of those, who regard the actualization of a concrete object

as the point of it all, artistic practice needs to be considered in terms of creation, expression, or innovation – and not through speculation. If there is theory, it is only as means to an end, to aid a practice, or product, to be precise. From this perspective, theory is like a manual, which we need at some point in order to learn the skill, but then to be left on the bookshelf. However, as you will see, one of my arguments is that we do speculate and theorize our practice and life, all the time. If we regard only the actual building, and do not want to pay attention to the schemes and plans, which are regarded only as preceding and necessary steps to the completion of a house, then we are still in the field of theory and speculation. If we think we can decide, the theory has already chosen us.

However, the theoretical questions in this research are not so much concerned with the field of aesthetics or philosophy of art. Moreover, I am not presenting an interrogation, where we would ask the question *why* (would we build a building or make a performance), but my inquiry is more on the level of investigation and asking *how*? How we produce something – artefacts, performances, buildings, objects, etc. – and in which context? What is this context, the ubiquitous 'now', where certain things adhere more meaning and significance than others? It is not a question of the type: 'why to read theory', but '*how* do we read theory', which has a significant place in this research. How do we perform and how do we produce theory and practice?

Cross-section

In the context of capitalism and modernity subjectivity is tied to production. It is not a subject which produces, but it is capital production which, first and foremost, instantiates a subject. Production brings forth, extends and brings into being something in relation to other beings. Contemporary capitalism is immanent relation. Capitalism is a form of management of these productive relations and becomings within the immanence. My research begins from here, but aims to regard this situation differently. It is a piece of research, which regards production, subjectivity, performance and immanence. Thus, it is also a research study on matter, bodies, finitude and infinities; it is a research on affective and discursive functions in art.

When we are looking at a performance – performance art, theatre, a dance or a concert – we are not looking at it in the same way as if we were seeing it happening for the first time. We know what we are looking at, or at least we have a context as to how we should look at it. What we are seeing might surprise us or it might seem redundant, boring, ordinary, or characteristic in one way or another. Later on we might have a discussion about what we have just seen, and again we repeat a paradigmatic discussion about an event, that is to say, we analyse, argue or feel provoked. What we have witnessed in a performance was a social event, and in this way we tend to regard it not as 'real' but representational, and virtualization of the real, the World. Virtualization is the production of the World as relations in immanent capitalism, and not a performance of authenticity. This relationality is a philosophy of capitalism, in other words, our view is based on *decision*: we think about performance and through performance.

I shall give an outline of what is going to happen in this written bulk of text as a scheme in a written form of what and where this or that argument will take place, and to whom or what I am referring in my argument. This text opens up in cross-sections, like an architectural scheme. It helps to know what we are looking at, and why some things are emphasized, while others have become twisted or

erased. This text is a point of view of artistic practice or performance art and theory. It is not a reflection of the works but an augmentation and, at some point, a departure from these works. There are three main sections, where the first part presents artistic works related to the research study, apart from some primary settings, viz., in respect of artistic research and biopolitics. In the next section, you will be looking at more theoretical settings of biopolitical economy, affect, trauma, plasticity and the theory of schizoanalysis. You might want to consider that in this section there are passages which connect with a previous section, but it is also divided by structure into a theory. The prior section supports the second one and the artistic works are to be regarded in relation to the theoretical setting of the apparatus. However, the artistic works ought not to be regarded as exemplifying the theory, but practice thinks independently. It is in the third section, *Foyer*, in which there is a point of criticism, an assessment and also the presentation of a confusion. In the end you may find that there is a need to find a door or some way out from wandering around the passages of theory and practice. So, it is the third and last section where you are asked to reflect and ask yourself: What now, and where to? I leave it to the reader to decide if this scheme describes a residential, administrative or industrial building.

We can think that artistic practice is a social construction, which needs to be regarded as such in terms of social and political arrangements. However, my proposition is to regard a possibility that it is so only in terms of immanent capitalism. From this point of view, we have to have a critical position concerning the claimed immanence of capitalism, and to regard it as a potential assemblage. Following this, my argument leads to contradictions and paradoxes, which are articulation of a real problem residing in the production of subjectivity and artistic practice in immanent capitalism. We know that artistic practice has no particular attributes in the neoliberal market economy, which would make it excluded from this paradigm. The same capacities and skills are needed in any forms of practice and labour in our context. Artistic practice is part of the production of value, exchanges and rules of economy. It fits in with the paradigm of capitalism as philosophy. It is this philosophy which guides the artistic practices of collaboration, projects, knowledge production and research. This research dwells on these matters, hoping to establish an alternative take on these potentialities, liberties and constraints.

This is an attempt to articulate a few points at the complex position of artistic practice in our present context of 'immanent capitalism'. On one side, it aims to articulate some of the effects or changes we have encountered in the past twenty

years due to an overall paradigm shift, which, according to some, had already started in 1968, and for others alternatively 1971, 1978, 1989 – or at the latest in 1995. Whatever the exact breaking point was, the age of industrialism has been long gone and our present era – of cognitive capitalism, immaterial or affective labour or semiocapitalism – has been confronted with the fact that the division between work and leisure has become obsolete, and that value production is mostly created by the general human abilities such as sociability or affective capacity, instead of arms, legs or rational minds. On the other hand, this paradigm shift is not easily comprehensible, but, rather, capitalism has become immanent and obscured. My intention is to elucidate the fact that immanent capitalism is a World and distinguished from something of 'radical immanence' or 'foreclosed Real' – terms used by the French philosopher François Laruelle and which I will define properly in the following pages. It becomes clear that the immanence of capitalism is, rather, a transcendental practice, where radical immanence is altogether incommensurable with immanent capitalism.

Curiously, the title of this text refers to a paradox: how come capitalism could be something immanent? Is it absolute capitalism, a life, not related to something, but only to itself – complete power? According to the reading of immanence by Gilles Deleuze (2001, 31), a life is a process of actualization of virtuals, where they are given particular reality, and thus, a life is not conflated with the reality. Moreover, should we rather define capitalism as transcendent, where "subject is produced at the same time as its objects" (op.cit., 26)? I will develop this thought further in the following chapters, but it is necessary here to point at the immanence regarded by Deleuze. In the argument by Ray Brassier (2001, 72) it is through a decisional operation that "immanence is *posited* as immanent in a gesture of thought." Therefore, it is fair to stick with this term, since a life thought as immanent is altogether different from the foreclosure of radical immanence, as regarded by Brassier and François Laruelle. These topics will be elucidated in the following chapters.

Few attributes of labour and life are apprehended with artistic practice in immanent capitalism, which are process, collaboration, affectivity and the production of subjectivity. Apart from these, the carnal[1] and the actualization of potential are the key factors for artistic production in the twenty-first century.

1 I use the term *carnal* differently, as it is generally connected in legal terms to mean sexual intercourse. Nor do I mean it in its original use from the Old French *carnal*, or Medieval Latin *carnalis*, defining it as 'of the flesh', 'meat', 'sensual', 'worldly' or 'fleshliness'. In my proposition carnal is the radical immanence of a body.

How come artistic practice has come to have the same attributes as any other material or immaterial labour practice? How come the same capacities or flexible skills are needed? Where or what are the potentialities of resistance? My doctoral research is a critique of the collaborative and relational ethos inscribed in us, as well as an investigation of the new forms of subjectivity and the management of life as an event, in the present context. It is that these relations and affective capacities are axioms, which aim to articulate the incomprehensible Real, or immanence, and detach a World of immanent capitalism. Thus, in my argument, artistic practice is a negation of the world, not a representation of the immanence, but its negation. Artistic practice researches the axioms and articulations of 'reality'.

Moreover, the curious aspect of each decision to create theory or do research is to claim its own uniformity and validity; in other words, there is a decision made to produce theoretical articulation which would remain unbroken or not being misused. It takes an instant to understand that this is nonsense. Rules are not made to be followed or promises are not meant to be kept. Of course, in the context of immanent capitalism or the nearly infinite axioms of such assemblage, it is quite a task *not* to follow the rules. The question is how to think heretically and not as a revolutionary or a reactionary; the question is how not to innovate a 'next big thing'.

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After 2007, when I started my doctoral studies, terms like immaterial or precarious labour have become acknowledged attributes in the field of arts. They have become a norm. There is a norm, which calls for processuality as a new mode of production and, furthermore, a new kind of subjectivity in the age of immanent capitalism. It is part of the processual nature of artistic practice that in these processes we aim for production through collective arrangements. In these arrangements we perform well or poorly, that is to say, our reflexive, relational and affective capacities are tested and called for calibration. The other side of the processuality is calibration and assessment. I propose to regard performance as a state of discordance, dissociation and disintegration, which may produce a state of incoherence in thought, emotions and in affective capacity. Clearly, such a view of performance does not correspond with the representational practices of performance art. The revolutionary or innovative 'cuts' or *schizzen* are tactics within immanent capitalism: a subject is a cut in the process of the production

of meaning. However, performance also has a function of organization, presentation, manifestation, agency and representation. Performance art and artistic practice are arrangements or assemblages; they are devices and weapons, which need calibration. These weapons are quite candidly calibrated by the modes of production and biopolitics, that is to say, by the biopolitical assemblages. What art might aim to propose is that through negation of the impossibility or practice as heresy, radical immanence can be seen to be on the side of capitalism – never comprehended, yet never intended to be reproduced in transcendental forms of artistic production, either.

In the context of immanent capitalism there are impure, incomplete and incomprehensible forms in motion. Paradoxically, artistic practice is production, production of the virtuality in the Real, viz., virtualization, which is present-as-past and present-as-future, instead of an articulation of the Real. On the other hand, artistic practice as an articulation is never the Real, and as 'worldly' practice in the context of immanent capitalism, it is precisely the virtualization of the Real, and not representation of the Real as radical immanence. Performance art practice is not a schizophrenic state, but it is a schizo-*production* of things and events. A performance as an artistic practice is production and not the expression of the Real. It produces by cutting the flow of things and meanings, as disjunctive or conjunctive modes of production. Performance is an arrangement based on a decision, that is to say, it has aims, which are not merely immanent, but transcendental. Performance is philosophy. These arrangements are not personal, but they are bound to follow modes of collective articulation, which in circular terms, are the only ways in which arrangements may take shape. These collective arrangements are always political bound with intricate knowledge or relations and management. It is these modes of collective enunciation that I have encountered in my practice as a performance artist, which does not mean that they are limited only to the fields of art. On the contrary, the performance of discordance and the heterogeneous enunciations of carnal, affective and discursive knowledges – knowledge based on concepts of relation and things in themselves – are what define the present era of neoliberal biopolitics or immanent capitalism. In the following chapters I will define what the Real, immanence or radical immanence, signifies in relation to the research context or in relation to subjectivity, production or economy. My aim is to articulate a difference of these concepts in relation to my research conclusion.

Contemporary art practice has a context in the post-industrial, semiocapitalist and neo-liberal era of twenty-first century macro-politics and also in the

'affective atmosphere' of collaboration, immaterial labour and processes. These contemporary practices of ours are defined in quite a different way than, for instance, in the modernist art practice of the 1960s or 1970s[2]. Practice functions as a production of knowledge with respect to the production of subjectivity, which is needed in the accumulation of wealth and overall production. Artistic practice regarded as schizoproduction produces consistency, creates transformations and gives form for knowledge and power, and thus prescribes a relation bound with exterior potentiality. It produces lines of flight or lines of escape, too. Artistic practice is not nonsensical or inefficient in terms of other processual lines of production in this context. All production aims at and depends on the production of subjectivity, virtualization or capture of the real and material or immaterial transformation or exchange. The overall economy within immanent capitalism creates distinctions between economic, political, social, and affective capacities in relation to exteriority and as the World. However, and hopefully in this research, this business of ours will be confronted with the heretical question if immanent capitalism is immanent at all, but only virtualization of the Real.

In the process of artistic practice we regard two interrelated parts as phenomenon and noumenon, the world as it is being experienced and only as a thought-form. It is 'carnal', which has both phenomenological and noumenological relations with the immanence. In other words, it is the carnal which is 'radical' immanence, as regarded by François Laruelle, that it "does not refer to life as an ontological principle, but simply designates the living identity of Man-in person, both singular and generic, whose flesh and blood are unthinkable through the speculative and logical categories of philosophical thinking" (Gracieuse 2012, 43). The carnal is not the embodiment of knowledge, but radical immanence itself, to which life can be regarded only as being alongside from the foreclosed Real. 'Carnal' has a unilateral relation with these different aspects, where the carnal is comprehended as an object or a device of efficiency or skill; the body as carnal experience of the 'flesh' of the world; the body as a vessel of embodied knowledge and also, more importantly in between all of these aspects, where the carnal body is both *carne*, meat which produces a conjunction between meat we eat – animals and bestiality – and human meat being consumed by capital apparatus or meat as a scribing surface of cuts, accidents, bruises, and memories.

2 Aside from the distinction between the early twentieth century modernist avant-garde practices and the post-war transition from the modern towards the contemporary, as being proposed by Peter Osborne (2013) among many others, I still regard that the full transition from modern to the contemporary as a full formed thought has taken place in the turn of the millennium.

Carnal as radical immanence, or One, has a unilateral relation with living in the World, in the sense of a Moebius strip, with only one side. Carnal, subjectivity and collaboration have a conjunctive relation in the context of immanent capitalism, which heralds collaboration and processual practices: the production significations and axiomatic functions out of matter, or carnal.

The representational aspect of artistic practice signifies language or discursive knowledge: the disjunctive relation with asignified matter, semiosis, which has not been and will not be signified. The asignified matter has the utmost importance for understanding how meaning, power and subjectivity are produced, and how they function through axioms as formal relations. Axiomatic functions are arrangements of enunciations, which cannot be put into any signified category (Virtanen 2006, 151). Without any signification, an axiom will conjunct material flows, and make them function, like a calculus (op.cit., 206). Moreover, such concepts as virtual, actual and immanence set the background of this text in continental philosophy as formed by Gilles Deleuze, Giorgio Agamben, Alain Badiou and, more recently, François Laruelle. My modest attempt is to articulate these concepts in relation to artistic practice. Such is the case with the concept of the Real, which is often connected with the psychoanalytic theory of Jacques Lacan, and refuted by his pupil and adversary in the theory of psychoanalysis Félix Guattari, but in this text the Real signifies the radical immanence articulated by Laruelle. The Real is not part of a system, but a relation without a relation, and thus it does not have the same relation between Imaginary and Symbolic as in Lacan.

It is necessary to make a clarification already here, with the connection of the Kantian 'things in themselves' and the Real proposed by Laruelle. Things in themselves are foreclosed from us in Kant's philosophy, where we have a relation to things only appearing through our sensibility as representations, and where "objects in themselves are not known to us at all, and that what we call outer objects are nothing other than mere representations of our sensibility, whose form is space, but whose true correlate, i.e. thing in itself, is not and cannot be cognized through them" (Kant 1787/1989, 162). However, Laruelle holds that Kant's transcendental philosophy, like any other philosophy, is solely based on 'decision', where this philosophical decision produces the world of 'something' and creates a relation (Brassier 2001b, 68). The Real, or radical immanence, is "presupposed (without-position) in its foreclosure to Decision as utterly empty and transparent, void of any and every form of predicative content, whether it be empirical or ideal [...] it is presupposed as foreclosed to the advent of ontological

Decision concerning that which is or the way in which what is" (op.cit., 69). The world is the discursivity itself, and the notion of philosophy is the World: the conceptual world and discursive society (Kolozova 2014, 29).

In the introductory part of this text, "First Floor: Practice" my aim is to articulate a socio-political shift in the context, which has affected subjectivity, relations, production and biopolitics. It is here that I will articulate my position as an artist and a researcher, practitioner and theorist, for whom the focus is in the practice, which aims to articulate knowledge distinguished from purely theoretical inquiry. Therefore, I am not an art-historian fixed upon artistic practice as a specific interest, but it is the practice itself which is a mode of knowledge-production, or knowing. It is a heretical approach without a significant method or status and an unprecedented use of practice and theory. In the writings of François Laruelle and Jacques Rancière heresy is situated in between disruption, interval, erratic and unprecedented. Heresy is not a term that ought to be territorialized. However, Laruelle (2010, 31-72) does not state a close connection between revolution and heresy as Rancière (1994, 88-103; Hallward 2005, 33-34) does. Still, the non-relation between heresy and territory has a significant function in the shift from the context of industrial labour to immaterial labour, followed by several consequences in the political and social, or difference and revolution. These changes do not signify only different production relations, but there is an ontological difference created within the immanence of the era of industrialism and then in the era of immaterial labour. In our present era, what Marx called the third and last stage of capital division[3] these ontological changes consider subjectivity, relations, production, process, knowledge and bodies, amongst ideas and concepts. These changes have the utmost importance of how we understand artistic production in the context of twenty-first century biopolitics and immanent capitalism – and how we do have a potential position for heresy and not only for revolutions or innovations.

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3 "Relations of personal dependence (entirely spontaneous at the outset) are the first social forms, in which human productive capacity develops only to a slight extent and at isolated points. Personal independence founded on objective [*sachlicher*] dependence is the second great form, in which a system of general social metabolism, of universal relations, of all-round needs and universal capacities is formed for the first time. Free individuality, based on the universal development of individuals and on their subordination of their communal, social productivity as their social wealth, is the third stage. The second stage creates the conditions for the third" (Marx 1857/1993, 158).

The first floor describes the nature of my practice and what the relationships are between my practice, other contemporaneous artists and the development of a certain ontology of practice. The presentation of the artistic projects included in the research follow: *Loop variations*, which was presented at the MUU gallery in Helsinki in March 2008; *~~Life~~ in Bytom*, which was a year-long project in 2012 in the post-industrial mining town in Upper-Silesia, Poland, and which resulted in a performance, printed matter and a work on video presented at the CSW Kronika in Bytom from November 2012 to January 2013; *Astronomer: experiment*, which was a collaboration between performance artists Juha Valkeapää and Cássio Diniz Santiago presented in Sesc Pinheiros, São Paulo in August 2013. The last work included in this research study was *Man-a-machine: schizoproduction*, presented in Helsinki, in 2014.

The part "Second Floor: Theory" consists of a framing context historically and epistemologically. Here, I want to argue for the shift from certain aspects of subjectivity, relationship and production such as masses, trauma or abnormality, which to my mind are more closely related to the industrial context, or at least have taken a fully different form in the context of immaterial and affective labour. This second part also introduces some of the central concepts and their use, or my specific articulation, such as carnality, affect and sponge-subjectivity. At the end of this second part, there will be an introduction to the theory and practice of schizoanalysis, which was developed by the late French philosopher, institutional psychotherapist and activist Félix Guattari (1930-1992) with Gilles Deleuze (1925-1995) and Jean Oury (1924-2014) at the psychiatric hospital La Borde in Cour-Cheverny, France. Herewith I will introduce their use of certain concepts or ideas such as metamodelization, body-without-organs or lines of escape with their possible connotations with performance art practice.

The last part of this text, "Foyer" aims to articulate a critique and the subsequent development of my practice in the context of immanent capitalism. Being presented in relation to practice and the theoretical context, this part will present how process and production are distinguished from each other in the present context of immaterial labour and how their impact differs from each other. How can one 'compete' with the processuality in response to the summons from immanent capitalism and institutions? How can one set a critical process towards the virtualizations of the immanence? Eventually, what are the acknowledged limits of artistic practice as inevitable virtualizations and not as expressions of the Real?

A theoretical approach to practice comes *a posteriori* of the events. However, the reader should not consider it as some kind of a theoretical explication or representation of things that have happened. 'Theoretical' in the context I use simply defines a particular form of thought. Theory is speculation, the pursuit of thinking or close observation and an attempt to find an intelligible explanation of things and practice. All sentient and conscious beings theorize life and the events in it. This is the heretical articulation of practice and theory, that all theoretical articulations are valid, and have their similarities in relation to the world. In the context of immanent capitalism, it is the ordinary which falls into the trap of loftiness and truth presented as real, in which we suffer and we struggle in this world of immanent capitalism. We also create, innovate and explore. We are blinded by the collaborative ethos and the seemingly limitless becomings produced by this immanence. At the same time our practice and our thinking are often strained by the request for 'sufficient reason', so that in the end we are limited to our correlationism within this world, and to living a liveable life. This has put me in the same position of sufficiency and correlation, where I thought that the theory would help me solve the conundrums the practice tirelessly produced. I thought that if and when I had enough knowledge things would become crystallized and streamlined. However, in the end, this was confusion. In practice I know something, but it is not instantly useful as knowledge, if ever. Of course, in practice there is knowledge, as well, being the production of knowledge, but the knowing is without a territory or a base. The knowing in practice has no reason whatsoever. Knowing is the practice of heretics, and not the knowledge of revolutionaries. A performance artist is for real. He scores and he works with scores. A performance artist produces shit on his face, shatters glass on his skull, bleeds on the catwalk, and hangs upside down from the ceiling. It is for real. It is not rehearsed. It is an act done by daredevil motocross drivers, who kick bikes in the air to fly over twenty school buses. We all wait in awe and let our hearts skip a beat.

I am a performance artist, and often I think that performance art is like reading a Guinness Book of Records – so close to meaningless statistics that it becomes meaningful in its circular logic. I am a performance artist who hates performance art. In performance art the matter becomes objects and the objects become concepts and the subject just keeps on becoming something. It is a field day for post-modern multiplicity and heterogeneity. I hate myself doing performance, and that is the fascination of it – to do something that I feel uncomfortable with. But what is that discomfort? It is the feeling that it was done for somebody

or for something, like a Guinness record – that while I was doing something, a camera was rolling in my head, notwithstanding the presumed authenticity. I knew it all, and I trusted that my practice would resolve the problems the world tirelessly produced. I had had to admit what Dan Graham said, that artists want to produce something more: something "more social, more collaborative, and more real than art." I embarked on a trip where I was streamlining the wrinkles of the world, at least in my thoughts, and I regret that I did not foresee the confusion I was in. I repeat that the knowing is without a territory or a base and that practice has no sufficient reason whatsoever. Knowing is the practice of heretics, and not the knowledge of revolutionaries. Knowing has no value, and it cannot be exchanged like knowledge, which is a relation.

In artistic practice and writing there is a need or desire to streamline one's own thinking and artistic practice. There is a need to 'give sufficient form', which often appears as erasure of unresolved contradictions, confusions and problems. This is work that I do as a narcissistic artist and researcher, "thinking between democracy and aristocracy" (Gracieuse 2012, 47). It is a way to produce streamlined and elegant dramaturgy subsequent to the event, which has taken place not only in the world, but in contingent on the immanent Real. I do not aim to conclude with the investigatory remark and ask "What happened"? When I had started this research, I had conflated critique and belief together, viz. I trusted that some of the theoretical concepts would guide me through the contingency where artistic practice dwells. Now I know what these tools are capable of and where they fall short. And in this way it is a point of self-reflection that no theoretical apparatus – performance theory, anthropology, neurobiology, philosophy, sociology, political science, or economy – will provide anything more than a new thought-form, and in doing so they will also take me to a contradictory position, not between practice and theory but between practice and aristocratic generalissimos of thought. When my practice and theoretical aspirations can at least recognize this, and see the decisional thought-form guiding this, there is at least a chance to choose otherwise, and not to trust the promises of revolutions.

In the performance *Sinä* (You), which took place at the Rajatila gallery in Tampere, in 2004, I was leaning against the outside wall of the gallery draped in a synthetic, grey fabric, with slippers on, immersed in the perfume *Mania*, by Armani. The audience could see only this crouching figure; part of my feet and the red painted nails of one hand were visible. They might have smelled the unisex perfume in the cool November evening. What they did not know was that at that exact moment performance artist Karolina Kucia was doing a solo performance

in a studio at the Poznań Art Academy. I knew this, and I had the belief there was a 'connection' that took place during that performance. I was motionless, against the wall. In a way, it is specific in my practice to have this transcendental fideism, belief, but to also negate the possibility of that by not representing it in any way. It is also specific that all the works you have encountered in this text are in a search for the wall I leaned against in Tampere. It is not a metaphor, but it is the radical immanence, foreclosed and material, which does not respond, but which all practice is founded upon. And so I had now found a different position to the question that bothered me in the first performance related to this doctoral research, *Loop Variations*, in 2008: Why should one perform when there is no one to watch? It is not a question of belief or psychology, nor of ontology or epistemology, but a question of radical immanence.

What we know from practice and thinking is that when something is about to finish, something previously unthinkable takes shape. Here, it is namely this radical demand for heresy. What could it mean in relation to artistic practice, that practice is struggling without a reason; that it is not *a sufficient struggle*? It is not reflexive like *agon*, defence or rebellion; it is not a struggle against something, nor is it suffering. It is the practice of struggling with the World but alongside the Real.

THE FIRST FLOOR PRACTICE

Infection with performance art

My approach is not to produce a historical investigation of a certain period of performance practice in Finland or a genealogy of thought connected with such practices. My artistic practice coincides with the transformation period from the industrial era to the post-industrial context of immaterial and affective labour, that is to say, immanent capitalism[4]. It is a shift from the post-modern simulacra to the processual assemblage of collective collaborations in the twenty-first century. In this context, artists do not have a co-dependent economy with the church or the bourgeoisie, but the artist is a precarious labourer. There has been a shift from the curative and analytical practices of difference, from the dichotomy of hegemony and avant-garde, capitalist and proletariat, high and subculture into immanent capitalism, which has penetrated the bare life in itself[5]. This text is an account based on carnal and affective knowledges as articulations of the collective production of subjectivity. In order for a performance to take place, there needs to be a subject, or a few of them.

In this passage of the first floor of the text I will present the way in which my practice began in a specific context of the late 1990s and early 2000s in Finland, Poland and The Netherlands. It was a context of performance art, which had its origin in the modernist avant-garde and underground practices of conceptual art and body art in the 1960s and 1970s in the United States and Europe (Carlson 2004, 110-111). Both generally and in my singular practice, the practice was disparate in form, orbiting around the body, experimentation and identity. Performance art practice of that era was often confrontational and transgres-

4 What is meant with this is that both the quotidian experience has been immersed in capital form of thought and that the forms of production employ the very rudimentary capacities and skills of human life.

5 “The poison has been brought daily into our homes, like a nerve gas, acting on our psychology, sensibility, and language: it is embodied by television, advertising, endless info-productive stimulation, and the competitive mobilization of the energies" (Berardi 2009a, 13).

sive. These practices have been presented in various volumes of books and most notably in Finland by Helena Erkkilä in her research *Ruumiinkuvia!: suomalainen performanssi- ja kehotaide 1980- ja 1990-luvulla psykoanalyysin valossa* (2008). My attempt, therefore, is not to produce a historical account of these practices.

In this transitory period in the Finnish – or any European – performance art scene, enquiries about the boundaries of a subject, body and socius were easy to locate. Such physical performance practices of artists like Boris Nieslony, Pekka Luhta, or Roi Vaara were in stark contrast with the so-called 'social turn' of the dialogic and relational practices emerging and contradicting the body art practices in the late 1990s and early 2000s. It is not a coincidence that since the early 1990s relation, dialogue or affective capacities have acquired significant functions in terms of artistic practices and significantly in relation to the overall paradigm shift in production and labour[6]. It would be too easy to state that modernist performance art practice signified the epoch of the industrial (body and subject), while relational practices were labelled post-industrial, affective or precarious, and it would be too superficial a dichotomy. In her critique on the relational aesthetics, Claire Bishop (2007, 61) argues that the coinciding of the social turn in the contemporary art practices, where artistic practices were valued by the processes or advanced use of collaborative methods, instead of physical objects and the growth of immaterial labour, was rarely contested or assessed by Nicolas Bourriaud and others. As much as artistic practice had moved away from transgression and confrontation, the more affect had begun to play a significant part, but often in very much non-critical terms. It was only later, after the new millennium, when affect or relationality were regarded with more rigour that there was a significant link with immaterial labour, that is neoliberal economy and immanent capitalism and artistic practice – from performance art practice to socially engaged practices. In any artistic practice or immaterial labour, relations between subjectivity, affective capacity and skilful actualization of potentialities have a key-function. Affects are not the potentiality, but a relation between the potentiality and subjectivities, and as such are manageable by the biopolitics of the neoliberal economy and immanent capitalism. Affects and relationality are significant in the body practice of Franko B., or with the socially engaged practices of Jeremy Deller, to name a few. So my research does not aim to dichotomize any forms of artistic practice, but regards artistic practice

6 See, for instance, Grant Kester, *Conversation Pieces* (2004) or *Relational Aesthetics* (1998/2002) by Nicolas Bourriaud.

as a more general form of production in the context of immanent capitalism. This may be called a change from the production of experiences in industrial capitalism and consumerism to the continuous process of the modulation of life, where biopolitical management produces, first and foremost, a capital relation as intensity (Lazzarato 1996, 138).

Still, in the mid-1990s performance practice was often valued by its potential transgressive force. A terminology we can locate in regard to these practices was the often polarized phenomenology of inside and outside, external and internal or presence and absence. Through these borders, it is correct to name this introduction in terms of infection or contamination, to define the corporeal process of getting 'in touch' with the transgressive performance art practices – either from live contact or books, but never at that time by YouTube or Vimeo, nor Amazon or Google. Contagion does not take place according to choice. I can recall that one of the initial contagions was a slim publication *Taidehalli 85, Performance 85* (1985), which I came into contact with in the library while I was studying at the art school in my home town of Hyvinkää in 1989 – although I am not sure whether the contagion happened a few years later at the Lahti Art Institute. I cannot remember having any analytical thoughts while leafing through that book, but only that I was being affected by the aesthetic impressions of the various imagery in the book, and that I had great difficulties in comprehending the post-modern jargon of the authors. The infection was aesthetic. Performance art was a contagion, which fused together some underground post-punk fluids with the resistance against established art practices. It was improvisation in the sense that Rancière defines it, creating an impromptu stage, without asking permission (Hallward 2006, 111). Performance art had an effect as a subculture like punk or post-punk in the early 1980s. It had the decidedly antagonistic and avant-gardist ethos elucidated by James Chance, a leading figure of the New York City no wave band The Contortions, when he inversely declared his contamination with revolt in that unholy matrimony with art stating:

> Art? I hate art. It makes me sick. My whole idea is anti-art. And as for SoHo, it should be blown off the fucking map, along with all its artsy assholes [...] In New York they just sit and stare at you [...] New York people are such assholes – so cool and blasé. They think they can sit and listen to anything and it won't affect them. So I decided I just had to go beyond music, and physically assault them. (Gendron 2002, 282)

It was this notion of getting sick from the contamination of art, rather than searching for an immediate antibody for the growing illness, which led to more or less intuitive experimentations in performance art practices by myself[7]. In the 1990s performance art was not on the curriculum at the Lahti Art Institute, but was part of the time-based and media art studies, taught by Andy Best and Merja Puustinen. On one occasion there was an excursion with the artists from the MUU Organization and Lahti Art Institute students to perform at the Jutempus organization in Vilnius in 1993. This had a significant impact on my practice, since it was the first time that I was able to meet colleagues, collaborate and witness performance art by significant figures of that time such as Irma Optimisti, Teemu Mäki, Ilkka Sariola, Tuukka Luukas, Jouni Partanen, Elina Hartzell and Riikka Jokiaho. I came to understand that the performance art practitioners created an affective community not unlike those in the punk or other sub-cultures. Their pedagogy was structured around imitation and contamination based on experiential knowledge. New members were not invited to join these coded communities, but were initiated through particular 'rites', where they had to perform to be included. However, in such a loose organization each member may feel unsure if he or she is part of the subculture community or still considered as an outsider or part of the mainstream[8]. To conclude, it was necessary to become infected and keep being contaminated with affective, sensual and conceptual entities in order to continue a practice. However, it was only during my short period of study at the Poznań Art Academy in Poland (1995-96) under the tuition of Jarosław Kozłowski and Jan Berdyszak that I began to become critical of contamination, which easily results in reactionary expressions presented to similarly guarded minds, as it is in the subcultures. Without formal or conceptual rigour, a performance practice has no value outside this rather limited circle, which leads to sub-culture elitism or even tribal archaisms. Moreover, to reach for 'bigger audiences' does not automatically mean that art practice has become mainstream, and later on, while studying

7 In the 1990s no performance art was taught in Finland. Moreover, it was considered to be a field which 'could not be taught' – an indication of master-apprentice hands-on pedagogy.

8 In contrast with the classic reading of the subcultures presented by Dick Hebdige as noise or interference (1979, 90), Sarah Thornton (1995, 87-115), David Muggleton and Rupert Weinzierl (2003) among others emphasize the role of media playing a role in the construction of the subculture. In the contemporary forms of subculture 'life narratives' are often forms of a predictable future, the repetition of a popular formula, where such subcultures have become expressions of subjectivity readily available to anyone from the virtual supermarket. Subcultures defend their demarcation lines from the mainstream as subcultural capital.

at the Rijksakademie van Beeldende Kunsten in Amsterdam (1999-2000), I felt that the need for more substantial methods of practice had become even more imminent. At the turn of the millennium the transgressive strategies appeared to have become anachronistic, while collaboration, innovation and relational capacities were highly valued as paths to new realms of creative production. However, what it implicitly meant was that the gas of neoliberal capitalism had crept into every cavity of life, too. The changes in artistic production reflected the more general transformation of labour in the capitalist context.

CHAPTER 1

From Practice to Practice as Research

In March 2006 I saw a performance by Jyri Pitkänen at the PAIR01 performance art event in Lahti, where I was performing with Karolina Kucia. Erkki Pirtola (2006, n.p.), a master archivist of Finnish underground and outsider art, described Pitkänen's performance in the following way:

> Perfo-events are good in the sense that the performances make me surprised at how different they are. The forms of performance are usually very simple. They might resemble vernacular games or everyday actions [...] Jyri Pitkänen was wrapped as a plastic mummy, and I heard crying that broke down into suppressed laughter. A young girl went and left a red and yellow bouquet of roses under this human statue. [translation mine][9]

Not that this performance was anything out of the ordinary, but it nevertheless was able to make me agitated. I was not sure what my role was as a member of the audience. How should I react or what should I think about the performance, which was highly personal, and at the same time crudely formal? It was a typical performance in a style where the form of performance alludes to sincerity or authenticity, yet there seems to be no admitted connection with emotion

9 "Perfo-tilaisuudet ovat siitä hyviä, että esitykset yllättävät erilaisuudellaan. Esitysmuodot ovat yleensä hyvin yksinkertaisia. Ne saattavat muistuttaa kansanleikkejä tai jokapäiväisiä toimintoja. [...] Jyri Pitkänen oli kääritty muovimuumioksi ja kuului itkua, joka katkeili tukahtuneeksi nauruksi. Nuori tyttö kävi asettamassa punakeltaisen ruusukimpun ihmispatsaan juurelle" (Pirtola 2006, n.p.).

or affects. To witness such performance we might often feel as if we had been punched in the face, which, I believe, is intentional, yet I started to question why it was so. I knew that the performer's father had just died and, while watching his distorted figure wrapped in foil in a contorted form, I could see that he was suffering. I asked myself whether I was supposed to act or whether I should just reflect upon this contorted form. It brought to mind the self-proclaimed pope of body art, Marina Abramovic (2013, n.p.), when she described her early performance, *Rhythm 0* (1974), as one of the "most extreme pieces [...] where I really pushed my body to the limits." In this performance she had given permission to the audience to do with her body whatever they wished to do. Words like 'challenging', 'hard-core', 'extreme' or 'scary' are evoked by Abramović's work or by Pitkänen's performance, as well. However, these kinds of performance do make me feel upset and agitated.

Moreover, I feel uneasy when artists such as Abramović or many others have turned their practice into a 'legacy' or into an institution fitted in the era of immaterial and affective labour, where other products of the industrial era had similarly been turned into institutions or legacies[10], as well. In spite of that, it was this perturbation which led me to consider more thoroughly what was happening, or how it could be researched. What had changed from the early 1990s to the mid-2000s that what once was regarded as challenging or authentic now seemed to have become an assorted medium of circus tricks and the simulation of authenticity? What had happened in the *live* practice, so that it had started to resemble a subculture *institution*? It was not only Abramović who had been moulding herself slowly into an institute, but the whole practice of performance art grounded on dichotomies of body-mind; presence-absence has been turned into a colossal institution. In Pitkänen's performance it was not unbearable loss that I was confronted with, but the unbearable contortion of a form. Performance art had started to exist as a caricature of itself.

Following these perturbed emotions I started to write a draft for the Professor of Performance Art and Theory, Annette Arlander, for the Theatre Academy in Helsinki. I drafted a plan for an inquiry into what I had witnessed that so much perturbed me. My intention was to exemplify a research question in relation to my artistic practice and in autumn 2007 I had created a nest of concepts to start with my doctoral research. These concepts were meant to be thematical

10 How poignant it is that Abramović has entitled the website of the Marina Abramović Institute as www.immaterial.org.

conceptualizations for the artistic works as well as reflections upon them. These concepts were the following: 1) Border (or contour) 2) Imaginary, 3) Audience, 4) Gender, 5) Filth, 6) Body/Psyche, and 7) Evil. A theoretical starting point for the research was based on the critique of psychoanalysis presented by Félix Guattari and Gilles Deleuze, but also on the pschoanalytical theories of Jacques Lacan and Julia Kristeva, and the performance analysis presented by Anthony Howell (1999). My focus was on the relationship between the audience and the performer. In my plan they were reflected in the context of post-industrialism, and my aim was purportedly to produce a critique of artistic practice in the context of neoliberal capitalism. Apart from the seven concepts presented above, some concepts by Deleuze and Guattari such as flow, becoming, machinic and assemblage were juxtaposed with them. A central argument at that time was that performance – or artistic production in general – is a factory, instead of a theatre or stage[11]. I considered performance to be a territory to be occupied with discursive or representative acts. In my draft this territory was defined as *feminine*, where the role of the audience was not the one of pure gaze, but impure and confusing – following Lacan and Howell. The audience represents the Other for the Imaginary[12] of the performer, similar to Lacan's (1998, 118) concept of *fascinum*, the evil eye.

Howell (1999, 45) appropriates this concept in such a way that the gaze arrests the movement of the performer, actor or dancer. Following this, the stage or the territory of performance is in a state of confrontation or even in open conflict. Therefore, my initial interest in research was on the production of conflict and antagonism through artistic practice, or that an artist would use constraints in order to formulate a work of art. It was Howell who, by using psychoanalytic apparatus, provided three basic concepts for the analysis or the performance, which were these: stillness, repetition and inconsistency. In addition, my articulation of the research question was based on the bipolarities between purity

11 "The unconscious ceases to be what it is – a factory, a workshop – to become a theater, a scene and its staging. And not even an avant-garde theater, such as existed in Freud's day (Wedekind), but the classical theater, the classical order of representation. The psychoanalyst becomes a director for a private theater, rather than the engineer or mechanic who sets up units of production, and grapples with collective agents of production and antiproduction. Psychoanalysis is like the Russian Revolution; we don't know when it started going bad" (Deleuze and Guattari 2003, 55).

12 For Lacanian psychoanalytic theory, Imaginary defines a realm of conscious and unconscious images, which is not simply antagonistic to Real. Where Imaginary represents ego, Symbolic represents the Other. Symbolic is the sphere of signification, in contradiction to the subject's ego and self-image on the Imaginary. Real should not be confused with reality. It serves as a link between the Imaginary and Symbolic.

and impurity, ritual and transgression, or presence and absence. From these mildly archaic settings a task for the performer was to transgress through the imaginary 'fourth wall' between the audience and the performer. In retrospect, such a performance may be a very efficient tool for analysis or critique of a subject but, to my mind, it would be very difficult if not impossible to produce a difference, due to the disjunction with the immanent lack or austerity (*manque*) residing in the structure of Real-Symbolic-Imaginary (RSI). The idea of such primal territory leads to immediate juxtapositions between the desires of the members of audience and the performer, consequently leading to insult, aggression, or transgression and – in the context of immaterial labour and modern biopolitics – to cynicism, exhaustion and depression. Following the concepts of Lacan and Kristeva, the only option for me at that moment was to rely on the Imaginary role of the audience for the performer, as representing the 'evil eye', and to confront it. The territorial stage of performance leads to fear and anxiety based on the Imaginary position.

In a paper entitled "Fascinance and Fascinum: Multitude between Evil Eye and Creation" (2008b) I defined this situation in the following way:

> I am looking at the audience, but I am being looked at by the gaze from the audience, but on the level of imaginary. As a performer, I become a picture. It may feel like being on the tightrope, creating a constant but unconscious tension, which the audience is not aware of. Yet, this tension on the performance might lead to almost psychotic behaviour by the performer, which in turn for the members of the audience builds a feeling of hostility and uncertainty: as if looking at the performer being behind a glass. Following Lacan, in fact it is so for the performer, for whom the audience plays as the representative of the gaze, but on the level of Imaginary. The performer freezes under the gaze, and slips into the realm of Imaginary, maybe even into psychotic behaviour or psychosis.

Here, performance is a kind of ritual site for purification, where dirt becomes filth or abject. This had been the intuitive setting for some of the early performances of mine, such as *Sex Circulation* (1999) or *Escape* (1999) presented in Amsterdam, where I inserted acupuncture needles into the meridian of sexual energy, signified with the names of my sexual partners, or where I was locked in my studio at the Rijksakademie for five days, without anyone being aware of it. I fasted on

bread and water while spending my time writing on the walls and making lists or drawings. Both performances manifested an inquiry for liminality or transgression as transcendence. Thus, at the beginning of my artistic research, this 'monastic' and psychic apparatus prevailed – not unlike most body art practices akin to Ulay's and Abramović's performances. However, after the first artistic work in the research *Loop Variations* in 2008, I started to diverge from this dichotomy and presupposition into more constructed and dynamic subjectivity.

Starting from the autumn of 2007 I was very much involved with a research group, "mollecular organization", which studied the functions of semio-capitalism in the present context. Mollecular organization aimed to develop soft technologies of co-operation, tools for building the impossible communities of abstract work and its performers. We aimed to innovate expressive support for the diverse enunciations. This group functioned from 2007 until 2012, when it transformed itself into Future Art Base. It was an offspring of the group of social, political and economic theorists[13] where mollecular convened around Félix Guattari's texts and, later on, the more recent writings of the Israeli artist and psychoanalyst Bracha L. Ettinger. This heterogeneous platform investigated the possibilities of collaboration and organization between the arts and theory, where the members involved came from various backgrounds in artistic practices[14] and theoretical inquiries[15]. We collaborated both with theorists such as Ettinger, Franco 'Bifo' Berardi, Gary Genosko, Erin Manning and Brian Massumi and with experimental artistic collectives such as the Performance Art Forum in France initiated by Jan Ritsema, the Ueinzz theatre group in São Paulo with Peter Pál Pelbart or Presque Ruines with the film-makers Graeme Thompson and Silvia Maglioni in France. Apart from the seminars and workshops, mollecular organization translated books into Finnish, curated exhibitions and produced art projects[16]. As such, this organization had a crucial impact on my research inquiry and diverted it from the above-mentioned apparatus into the inquiry of the ontology of subject, collectivity and organization.

From the point of view of an assemblage – a particular consistency of time, space, people, matter, objects, abstract machines, concrete machines, values and

13 Akseli Virtanen, Jussi Vähämäki, Eetu Viren, Mikko Jakonen, Sakari Hänninen, Leena Aholainen, Pekka Piironen and Klaus Harju.

14 Heidi Fast, Karolina Kucia, Elina Latva, Kari Yli-Annala and Ana Fradique from the visual and performing arts.

15 Virtanen, Jakonen, Katve-Kaisa Kontturi and Ilona Hongisto from art history and feminist studies.

16 See more: www.mollecular.org

potentialities – the question of territory or transgression in performance is put in an altogether different light. From this point of view, performance practice is a site for production and not of analysis or healing – furthermore, it is not a scene of lack or austerity (*manque*). There is nothing missing or hidden and so performance always produces *something*. Assemblage creates consistency including abstract or concrete machines and different semiotic systems. It is a mobile construction, which is not a group, but a "collection of heterogeneous (mixed) components from which subjectification is created, components that engage in a variety of semiotic and machinic processes of enunciation [...] that are collective and neither human nor molar essences," where desiring machines and their connections play a significant part (Young, Genosko and Watson 2013, 34). Machinic is what ties the desiring subject to the structure, and the collective within the subject. Guattari (1984, 114) writes in "Machine and Structure", that

> The voice, as speech machine, is the basis and determinant of the structural order of language, and not the other way round. The individual, in his bodiliness, accepts the consequences of the interaction of signifying chains of all kinds, which cut across and tear him apart. The human being is caught where the machine and the structure meet.

In the state of the event of performance, where a performing subjectivity experiences the situation so differently from the everyday, there is a sense of dislocation, intensity and lack of significant direction. I would consider this as a performance in the machinic consciousness or the performance of the *machinic* itself, instead of the articulation of resistance[17]. However, machinic appears not through representations or signified meanings. It is not that I would recognize spots of a-signified ruptures of meaning, but that I may recognize the machinic itself in its heterogeneity. I do not say there would be any possibility to perceive this in totality, but rather that the machinic itself is perceived in the performance

17 "The essence of the machine is precisely this function of detaching a signifier as a representative, as a 'differentiator', as a causal break, different in kind from the structurally established order of things. It is this operation that binds the machine both to the desiring subject and to its status as the basis of the various structural orders corresponding to it. The machine, as a repetition of the particular, is a mode – perhaps indeed the only possible mode – of univocal representation of the various forms of subjectivity in the order of generality on the individual or the collective plane. [...] The voice, as a speech machine, is the basis and determinant of the structural order of language, and not the other way round. The individual, in his bodiliness, accepts the consequences of the interaction of signifying chains of all kinds which cut across and tear him apart. The human being is caught where the machine and the structure meet" (ibid.).

affectively or as a 'construct'. The performance is a terrain where the subject deterritorializes, where the subjectivity is both produced and effaced – the subjectivity in the making.

My argument today is that a performance – or any artistic or theoretical practice – is not an enclosed territory where the presence of an audience has the servile role of a malevolent or beneficial projection screen for the imaginary constructions of a performing subject. This is already an altogether different position from what is often set for the performance, where the performer is regarded as servile, and the audience as the receiver of immaterial products. However, from the point of view of an assemblage, the audience also has another function than a receiving customer. Performance is as an assemblage with a particular set of functions that define its intensive connections with interiority and exteriority, molar and molecular. There is no curative function in performance as an assemblage, performance as schizoproduction. It is not a site for a single line of escape (*ligne de fuite*), but performance needs to obtain a certain consistency. This consistency needs to be comprehended and articulated, where the consistency of each assemblage does not function through borders, exclusion or inclusion. From this point of view, a transgressive performance relies on a 'transcendental' function of a 'sovereign' or 'capitalist' or, to put it in another way, performance produces by itself the 'evil eye' of the despot, through which the exceptions, scapegoats and abnormalities are counter-produced[18]. Transgressive practices have a desiring machine function for such despotic, imperial and sovereign powers, and so they modulate the consistency of the assemblage, as well.

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The artist may use research tools for solving a problem, but this is not yet artistic research. Artistic work and processes produce knowledge, which cannot be directly interpreted or transmitted into discursive knowledge. The artistic process in itself produces knowledge on its own terms, and so there is a need to articulate the methods and devices for artistic research and these methods and

18 "The goat's anus stands opposite the face of the despot or god. Anything that threatens to put the system to flight will be killed or put to flight itself. Anything that exceeds the excess of the signifier or passes beneath it will be marked with a negative value. Your only choice will be between a goat's ass and the face of the god, between sorcerers and priests. The complete system, then, consists of the paranoid face or body of the despot-god in the signifying center of the temple; [...] the faceless, depressive scapegoat emanating from the center, chosen, treated, and adorned by the priests, cutting across the circles in its headlong flight into the desert" (Deleuze and Guattari 2005, 116).

findings in their own right. In his introductory text to a recent book, *Practice as Research in The Arts,* Robin Nelson (2013, 8-9) defined Practice as Research (PaR) as involving "a research project in which practice is a key method of inquiry" and stated that "proposed inquiry necessarily entailed practical knowledge which might primarily be demonstrated in practice." He also distinguished PaR from practice-led-research and practice-based research, which "draws from, or is about, practice but which is articulated in traditional word-based forms (books or articles)" (op.cit., 10). For Nelson and Brad Haseman (2006, 4), there is a primacy in practice, where the practice is not "an optional extra; it is the necessary pre-condition of engagement in performative research," and it is a multi-method led by practice. For Haseman, "performative research represents a move which holds that practice is the principal research activity – rather than only the practice of performance – and sees the material outcomes of practice as all-important representations of research findings in their own right" (op.cit., 5). In either case, PaR, Performative Research and Artistic research have their primacy on practice, and not only qualitative or quantitative methods; where the practice produces knowledge, which need not be verified by other means.

What is at stake here is the relation between practice and theory, performance practice and performance theory, or between schizoproduction and the theory of schizoanalysis presented by Guattari. This research at hand is about these relationships between theory and practice. In my view it is a performance art, which contributes to the knowledge on theory, whence it is practice-based research; it is about gathering knowledge about the practice of performance itself, whence it is practice-led research. However, my research does not fit Haseman's proposal properly, where "practice is the principal research activity," (op.cit., 7) due to the fact that the theoretical findings, arguments and postulations play a big part in my research as a whole, as I have stated earlier that practice is philosophy, as much as capitalism is philosophical arrangement. Then, on the other hand, for Barbara Bolt (2007, 30) practice has primacy, because "we come to know the world theoretically only after we have come to understand it through handling." Her argument on handling[19] is based on Heidegger's articulation of *praxis*, when

19 Handling, *Umgang*, which in Heidegger refers to tool, *Zeuge*, or things in the middle, useful for something. In Heidegger's examples they are tangible objects such as axes, hammers or door handles. Emmanuel Levinas (1996, 19-20) writes on the handlability of Heidegger: "Tools are thus objects that Dasein reveals by a given mode of its existence-handling. Tools are not then simply 'things.' Handling is in some way the affirmation of their being. Handling determines not what tools are but the manner in which they encounter Dasein, the manner in which they are. The being of tools is 'handlability' [*maniabilité*] (*Zuhandenheit*). And it is precisely because handling does not follow upon

she writes that "it is not consciousness that forms the basis of our understanding. Rather, consciousness proceeds from understanding and this understanding is predicated upon our dealings in the world," and for her predicament art emerges from the involvement with "materials, methods, tools and ideas of practice. It is not just the representation of an already formed idea" (op.cit., 30-21). This is reflexive practice in its own right, and practice-led research thus should not have a focus on exegesis of the practice, in other words evaluation of the project, but towards the process itself (Barrett 2007, 135). Practice, praxical knowledge and theoretical approaches are intertwined within the *milieu* and 'articulation of collective speech'[20]. These articulations or arrangements in the processual practices are in focus presented in this research. Barrett and Bolt argue for the *exegesis* instead of explanatory or contextualizing discursive. Exegesis enables a "shift in thought," which "involves a reflexive knowing that imbricates and follows on from handling instead of mastering the rhetorical game of theorizing that artists do" (Bolt 2007, 30-34). As artists, we are always producing arrangements as *collective*, never mind whether they are brought into existence as individuated statements. The knowledge is both exegetic and emerging enunciation. Deleuze writes: "In enunciation, in the production of utterances, there is no subject, but always collective agents; and in what the utterance speaks of, there are no objects, but machinic states" (Young, Genosko and Watson 2013, 71). There is no cogito, but what happens with the handling, if handling is, in fact, a conjunctive or disjunctive machinic relation, and foremost a collective relation. Praxis may be approached by structural tools of performance theory, but these handlings are not territorial 'stages' *as* performances, but rhizomatic, expanding and machinic.

> a representation that handlability is not a simple 'presence' [*présence*](*Vorhandenheit*) on which a new property is grafted. [...] The tool is efficient in its role, and handlability characterizes its being 'in itself' [...] function is itself instrumental: the shoe exists in order to be worn, the watch in order to tell the time. But, on the other hand, the productive function makes use of something in view of something else. What is handlable then refers back to materials. We thus discover Nature, forests, waters, metals, mountains, winds, etc. [...] The totality of referrals which constitute the tool's being leads us thus well above the very narrow sphere of usual objects that surround us. Hence, we are, along with the handling, present in the world, in the 'world' in the traditional sense of the term understood as the totality of things. But an even more precise analysis of handling will reveal to us the originary phenomenon of the world that Heidegger seeks."

20 Guattari's concept of *Agencement collectif d'énonciation* – which has been alternatively translated as 'the articulation of collective speech' by Brian Holmes (Holmes 2006, 421), 'collective agents of utterance', as being translated by Rosemarie Sheed (Guattari 1984, 43) or 'collective assemblages of enunciation', as being translated by Paul Bains and Julian Pefanis (Guattari 1995, 8-9) – is an ensemble which makes possible the emergence of subjectivity, that is an initial part of the production of subjectivity. It is the way how subjectivity comes into being as collective, but not exclusively social, and moreover it is machinic.

We may eventually not achieve comprehension or understanding of the world in our processes and practice, yet we may still obtain affective or carnal knowledge, which is not 'understandable', and remain to keep a-signified functions[21]. In relation to the abstract machines, which we cannot ever 'handle' or adhere to with theoretical comprehension, affects, carnal and a-signified have a place in production of reality as the world.

For Hazel Smith and Roger T. Dean (2009, 7) the "artwork [...] needs to contain knowledge which is new and that can be transferred to other contexts, with little further explanation, elaboration or codification, even if this transferal involves a degree of transformation." In their argumentation, research complements the practice-based research, where scholarly research leads to creative work (ibid.). This mode prevails more in the medical sciences, but is even more apparent in the visual arts and contemporary art practices, not only as 'illustrations of theory', but as methods of producing new articulations on artistic practice. Following this, theoretical inquiries are not only justifications of practice, but interlinked with it, where practice may not be considered prior or secondary, or the other way around.

Estelle Barrett (2007, 137) employs the term 'author function' by Foucault, saying that the artist may not function without context and discourse; in other words, he or she occupies a function. The author function has the characteristics of appropriation, validity, specific operations, a link with the juridical systems and contextualized discourses (op.cit., 139). In other words, the artist as researcher locates himself or herself in relation to theory and practice, methodologies, his or her lived experience and other works to create application of his or her contributions, possibilities and innovations in specific types of discourse (op. cit., 140-41). According to Barrett this is a context of emerging enquiry (op. cit., 143). The impact of artistic research may produce *cultural capital*, either in objectified, institutionalized or embodied forms. Embodied cultural capital includes "creative abilities talents, styles, values and dispositions of individuals and communities that emerge from, and relate to artistic production and its deployment [...] community confidence, pride cohesion and sense of identity"

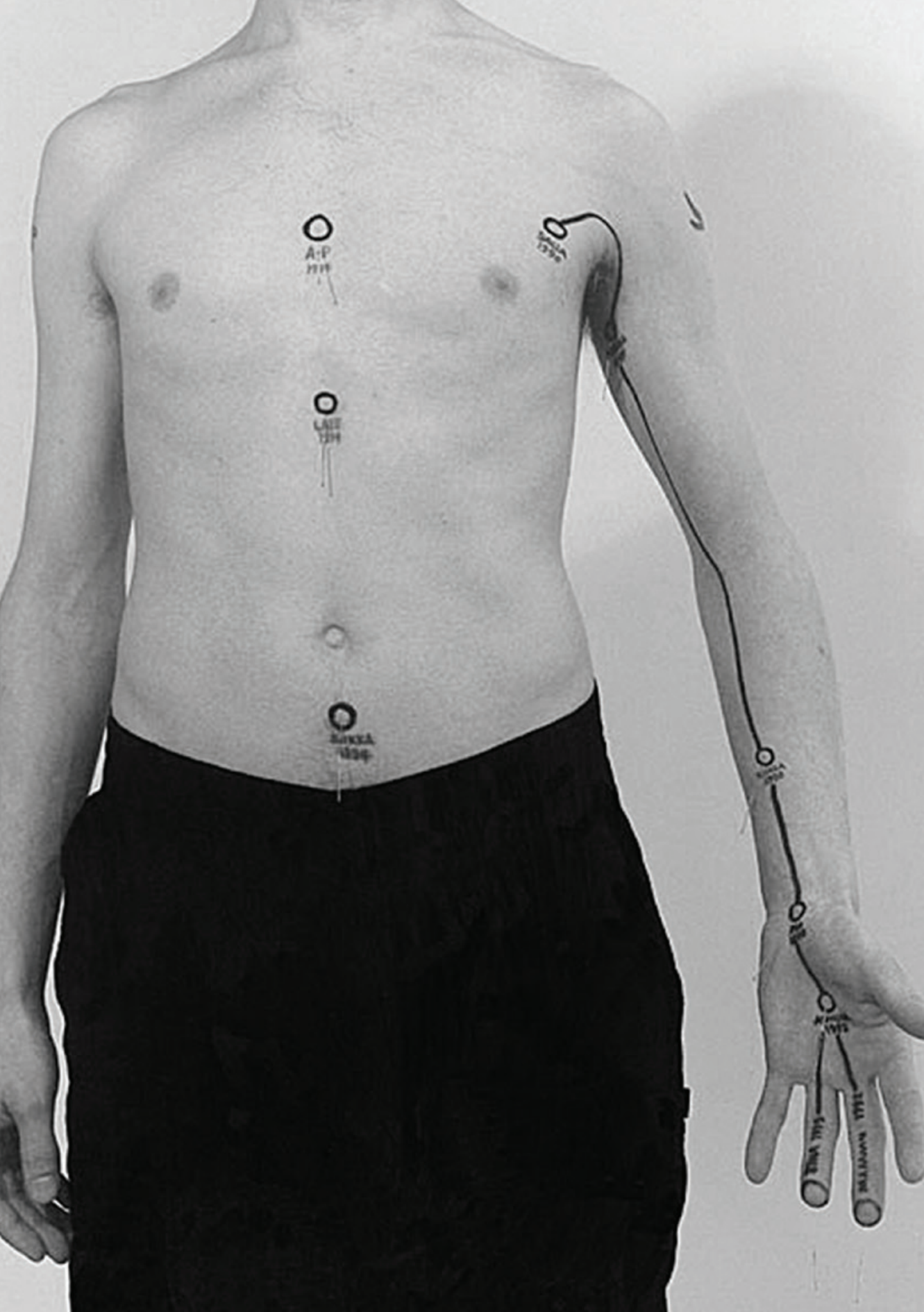
21 The a-signified semiotics came to have an important position in my research after the Guattari reading group, working at the mollecular organization and through the "Critique of the Biopolitical Economy" by Akseli Virtanen (2006, 133-138), where this concept of Guattari is elaborated in relation to the contemporary economy and biopolitics.

(op.cit., 8). However, the term *cultural capital*[22] outlined by Pierre Bourdieu is both useful and confusing in the machinic context of semiocapitalism or affective labour. In order to produce cultural capital in the embodied form, there is a request for the author function, that is to say *a priori* produced subjectivity. Yet, in the context of semiocapitalism *a priori* subjectivity, or the author function, is not needed but, instead, only a capacity to produce conjunctions so that a particular assemblage works. In other words, there is only a need to function in the collective assemblage of enunciation, that is to say, an axiomatic form. The process is not only a device for finding a solution for predetermined questions, or finding a function but, moreover, a capacity for making relations[23] – affectively, carnally and discursively.

My aim is to produce a contribution to what we may produce in artistic practice, which is not seen through singular projects, but in the convergence of the critique of contemporary biopolitical conditions and productions. What are the qualities of subjectivity for a performer if these qualities are commensurable with the state of subjectivity in other particular contexts, such as in contemporary political situations? My research, as it is in the field of performance art and theory, is deliberately limited on the grounds of performance art practice and on the concept of performance in the context of capitalism. I am conducting an articulation of the complexity of an event experienced by performing subjectivity within the context of machinic collective arrangements. Thus, it is not *a priori* set in the paradigm of aforementioned artistic research, but more in the present articulation of performance and philosophy or critique of neoliberal biopolitics, what I have termed "immanent capitalism".

22 "Cultural capital can exist in three forms: in the *embodied* state, i.e., in the form of long-lasting dispositions of the mind and body; in the *objectified* state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.), which are the trace or realization of theories or critiques of these theories, problematics, etc.; and in the *institutionalized* state, a form of objectification which must be set apart because, as will be seen in the case of educational qualifications, it confers entirely original properties on the cultural capital which it is presumed to guarantee" (Bourdieu 1986, 242).

23 In Spinozian terms "affect should be thought as the capacity that a body has to form specific relations" (Buchanan 1997, 80).



CHAPTER 2

Performance and the production of subjectivity

In his book *Perform of else*, Jon McKenzie (2001, 217-18) refers to the concise descriptions of performance and performance art practice, which is a mimetic, restored behaviour using processes of "recursion, self-referentiality, communication across diverse systems, citational networking," or [....] it is processual becoming-something. He distinguishes performative from a performance in that the latter is a territorialisation of unformed matter – potentialities, virtualities or a-signified semiosis – while performative is a discursive encoding of these embodiments (op.cit., 219). Moreover, when performance studies are regarded as being situated in between the paradigms and to be in itself a liminal practice, it is also a system. According to such seminal authors of performance theory as Marvin Carlson, Peggy Phelan, Richard Schechner or McKenzie, performance art is a reiteration. But, it is production of new, or *difference*, too, when it is mostly defined as something 'porous', 'liminoid' or in-between. It resists conclusions and structures, claims Carlson (2004, 206). It resists, and it is inherently unstable, writes Schechner (1998, 360). They emphasize the processual and reiterative nature of both performance art and performance theory, of which performance art is only a fraction of study. For performance theory, an inquiry into everyday practices such as play, games, sports and performative arts, was from the beginning a field "between social anthropology, psychology, semiotics and the performing arts" (op.cit., 358). For performance studies, any event, action, gender, or phenomenon – such as management or organizational strategies for McKenzie – may be investigated 'as' performance. The 'twice-behaved' or 'cooked' *are* performances, while if we investigate everyday phenomenon they

are, according to Schechner, a study of an event or phenomenon *as* performance. It is a paradigm or set of spectacles to investigate reality as a multiplicity, but it has no definite method or a path to follow.

In my attempt of critique, or rather an alternative take on the twenty-first century performance, organizations and productions, performance theory and anthropology, they create a pair of structural spectacles, aimed to investigate all the more deterritorializing productions of the desiring-machine conjunctions or how these machines cut the flow in order to produce meanings. My approach, therefore, is a little different, but in the discourse of performance studies I am indebted to McKenzie's seminal articulations on machinic, management and organization. A significant change has taken place since 2001, since the publication of McKenzie's book, not only on the socio-political structures, but also on how we have begun to assess labour, processes, production, subjectivity, governance and performance. Thus, my attempt is to articulate this period of transformations, and the way in which it may have affected our view of performance, collaboration and co-operation.

In his short essay "Immanence: A Life" Deleuze (2001, 27) writes how absolute immanence does not depend on an object or belong to a subject; it has no relation; "it is complete power, complete bliss." It has no function or bodies, it is generic life, and it attributes itself to the objects and subjects, whereas it is itself virtual (op.cit., 30-32). In this way, immanent capitalism is impersonal, *a* capital, and not the Capital or the Capitalist. However, my articulation is based on a different view of immanence as being that of radical immanence presented by François Laruelle, which is critical for Deleuze's conceptualization. However, Deleuze's concept is necessary in regard to the concept of immaterial labour and cognitive capitalism. To live – and to perform – this immanence needs to be set in a subjective category, that is to say, a subject is in relation to other subjects and objects in production. Alain Badiou (2009, 508) writes: "to live is thus an incorporation into the present under the faithful form of a subject." However, it is this life in the world, not the immanence, which in our context is being managed and controlled by the capital, whilst in earlier periods of time it was under the control of a despot or a sovereign. In *The Grammar of Multitude* Paolo Virno (2004, 82-83) writes that a a living body is a substratum of a "faculty, the potential, the *dynamis*." It is the life of a body, being a container of these capacities and faculties, even unrealized potentialities, which leads to biopolitics and the management of life. It is not individual life, but a generic life, with heterogeneous capacities, of what immanent capitalism is interested in and manages through biopolitics.

In the context of post-Fordism – a term Virno uses to define a period where labour is based more on general human abilities and collaboration than the bureaucratic organization of labour – work is organized in public spaces as co-operation. He writes that if in Fordist industrialism even culture industries such as the cinema or television were serialized and parcelized in refrains, then post-Fordism is signified by the emphasis on interaction, diversion and language communication (op.cit., 58-59). The production of commodities or devices does not disappear, but the role of a labourer becomes more and more dependent on communication and administration of a process. Whilst in the Fordist period there was a request to remain silent in the workplace, then in the period of post-Fordism and immaterial labour, co-operation and language comes to the foreground (op.cit., 62). It is a move from the monologue of the sovereign to the collaboration based on relational capacities.

In this context, power and knowledge relations are constitutive, and not ideological, where the term biopolitics defines these productive relations. Biopolitics was introduced by Foucault in his *Lectures at The Collège de France 1975-76* (2003) and in *The History of Sexuality Vol. 1* (1978). It is one of the greatest inventions of bourgeois society from the 18th century, which originated around the concept of population, "legislation, a discourse, an organisation based on public right, whose principle of articulation is the social body and the delegative status of each citizen; and, on the other hand, by a closely linked grid of disciplinary coercions whose purpose is in fact to assure the cohesion of this same social body" (Foucault 1980, 104). It is a state control of the biological, not focused on the discipline of an anatomical body, but on the regulation of a population; the processes of the population, "the ratio of births to deaths, the rate of reproduction, the fertility of the population" (Foucault 2003, 243). Apart from that, it came to include mechanisms of insurance, pensions, savings, hygiene and safety. Foucault emphasizes how biopolitics always deals with the population in the collective, since it is interested in phenomena that come to be effective at the mass level and they are unpredictable events or events which occur within a period of time (op.cit., 245-46). Thus, biopolitics plays a significant part in the society of control, the post-Fordist era of capitalism in that the focus is not on the methods of individual incarceration or disciplinary techniques, but in the control and regulation of life and death. Apart from these regulations, biopolitics also functions with the "*technologies of the self*, which processes of subjectivization bring the individual to bind himself to his own identity and consciousness and, at the same time, to an external power," writes Giorgio Agamben in *Homo Sacer*

(1998, 11). It is these technologies and regulations that biopolitics aims at for knowledge and normalization. The political use of power has been taken over or, rather, turned in to be part of the economy, *oikonomia* or "bare government, government without any purpose or end other than itself. That is why economy is the key to the central political questions of our time" (Berardi and Virtanen 2010, 37). In terms of Agamben (2011, 1), the transcendental political theology is being replaced with the immanent order of *oikonomia*: the ordering of human life, and the administration of the house. However, in the era of contemporary biopolitics, these practices create an "apparatus (*dispositif*) of knowledge-power that effectively marks out in reality that which does not exist and legitimately submits it to the division between true and false" (Foucault 2008, 19).

When a shift from industrialism to immaterial labour has taken place, there is a transformation needed for governing, the use of biopower and concept of subjectivity, as well. The *form of content* (factory or school) and the *form of expression* (production or pedagogy) are being transformed respectively (Virtanen 2006, 163). The contemporary capitalist system is not a household but more like an expanding system of relations, co-operation and administration. However, the earlier organizational models may survive and they are modulated in such a way as the political economy as a device of limitation and organization of mercantilism through industrialism has been modulated into the immaterial labour of global capitalism. Similarly, insurance, banking and the pension system initiated by the early capitalists and the concept of rational subject has survived. We do not have only processual subjectivity at present, but archaic, feudal, pre-capitalist and industrial ones, too. The model of hard-working, virtuous, sensible, frugal and governable subjectivity has been modulated from the liberal government in the present context, and put to work. We do have a liberal discipline and pedagogy of subjects, in order to nourish abilities of proper conduct and emotion, in order to produce people with reason and common sense[24]. Here, a properly educated subject will follow his interest, which will be in accord with reason and common sense. After World War II the shift from a liberal to a neo-liberal government was initiated by the German economic administration in 1948, where economic freedom was meant to guarantee for a subject productive interdependence between the state and the individual (Foucault 2008, 84-85). The role of the state was to

24 Foucault shows how common sense and frugal government was the basis for the political system developed by the founding fathers of the United States, Thomas Jefferson and Benjamin Franklin, so that "a virtuous and laborious people could always be 'cheaply governed' in a republican system" (Benjamin in Foucault 2008, 48).

function as a guarantor of the smooth flow of the market and not to intervene in the mechanisms, but create the conditions for the market by regulatory and organizing actions (op.cit., 138). A neoliberal subject is never a misfit or abnormal, but it is only in transit from inactivity to activity (op.cit., 139). The reason for neoliberal biopolitics is to organize this framework or context for the collaboration and co-operation of the subject, so that the market economy may function. Production is the foundation for the management of life[25]. The life of a subject is valuable, since it is a substratum of potentialities and capacities. The subject is not only a physical form of labour power, but his or her capital-ability is bound together with his or her physical, mental and affective capacities. It is a dynamic system which does not suppress or exploit, but allows individuals to function according to their skills and abilities, in co-operation as units of enterprise.

Artistic practice follows the same paradigm shift from the liberal and moral inquiries to the dynamic system of the willingly chosen position of an agent, whose aim it is to utilize his or her assets. Neoliberal competitiveness has become so obvious that it is taken as a given or natural fact. As such, contemporary biopolitics functions with the artistic practice and processes, as well. The most problematic appearance of this situation appears to be when these assets are being confused to resemble some archaic systems of master and apprentice or shared ownership. The neoliberal biopolitical management has penetrated every inch of our subjectivity, and thus it should not be confused with a primordial system of exchange or production, simply because of a differentiated production of subjectivity. Then, where is the potential resistance in such a destitute state if capitalism is immanent? It is subjectivity, which is not entirely impermeable in the process of artistic practice – and in relation to activity and intellect or, in other words, subjectivity is a production, which leaves some functions outside signification.

One possible point of departure for a critique of biopolitics and immanent capitalism can be found in the discussion on cognitive capitalism[26], which has its roots in the Italian Operaismo Movement, born in the factories of Northern

25 "*Vitalpolitik* thus [is] a policy of life, which is not essentially orientated to increased earnings and reduced hours of work, like traditional social policy, but which takes cognizance of the worker's whole vital situation, his real, concrete situation, from morning to night and from night to morning," material and moral hygiene, the sense of property, the sense of social integration, etcetera, being in his view as important as earnings and hours of work" (op.cit., 157).

26 See more on 'knowledge economy' by Peter Drucker (1969).

Italy in the 1950s. Sylvère Lotringer (1980, 9) describes the development of this *Autonomia* movement:

> It was originally devised by emigrant workers from the South in defiance of the union bosses – backed by the Communist Party – who pretended to represent them. Autonomy soon moved beyond claims for higher wages and questioned not only labor relationships, but labor itself. It devised original forms of collective action (autoreduction, sabotage of production, etc.), which entailed numerous confrontations with the State. This whole theme crystallized in 1965 with the refusal of wage labor, which still remains directly tied to the struggles of the Italian Autonomy.

The autonomy movement was never unified or assembled under an organization, but a group called "Potere Operaio" (Worker's Power) gathered "together a number of theoreticians such as Mario Tronti, Toni Negri, Sergio Bologna, Franco Piperno and Oreste Scalzone. Their reformulation of Marxism became seminal for the whole of the autonomous movement" (ibid.).

Apart from the development of the collective autonomy and most poignantly refusal of labour, these struggles led to the development of the critique of emerging cognitive capitalism. They considered that communism, emancipation and technological development were already embedded in the present form of Capitalism, in the form of *general intellect* (Berardi 2013, n.p.). In *Grundrisse* Marx (1857/1993, 706) writes that:

> The development of fixed capital indicates to what degree general social knowledge has become a *direct force of production,* and to what degree, hence, the conditions of the process of social life itself have come under the control of the general intellect and been transformed in accordance with it. To what degree the powers of social production have been produced, not only in the form of knowledge, but also as immediate organs of social practice, of the real life process.

In post-Fordist cognitive capitalism, the actual time spent outside work becomes a resource, the "'power to enjoy' is always on the verge of being turned into a labouring task," and "[m]ass intellectuality is the prominent form in which the general intellect is manifest today" (Virno 1996, 265-66). Therefore, the skills required in cognitive and affective labour are not specialized as they were in the

industrial division of labour, but general. They are language, affective capacity and memory. Moreover, these skills presume common participation in and a relation to *general intellect*, where sharing and collaboration become the central labour force and explicit on production (op.cit., 267). However, according to writers in the Operaismo Movement, it is in *general intellect* where the emancipation and resistance reside, too. It is only in the late 1990s and early 2000s, when the new paradigm of cognitive capitalism and post-Fordism became global, that these articulations emerged in various discourses outside the Autonomy Movement by economists and political theorists such as Yann Moulier Boutan, Christian Marazzi and Maurizio Lazzarato, among others. In Finland these effects were at first shown by a group of political activists and philosophers by translating and creating new theory in the "Polemos" book series, where the Finnish theorists Akseli Virtanen, Mikko Jakonen, Jukka Peltokoski, Jussi Vähämäki, Sakari Hänninen, Eetu Viren and Pekka Piironen published texts on these matters.

From the perspective of general intellect, the artist's practice is in no way separate from other modes of production, or from *a* life in general. Artistic practice is as much based on these capacities, and it is as much generic. It is the performing artist, especially, who is not separate from the product or the act of producing, which has no more servile connection with the audience, or the consumers, but a stage of co-production and co-operation in a "publicly organized space," (Virno 2004, 54-55) no different to any other stages in the context of cognitive labour. It is in the performance, and it is in the performance of any co-operation, where general intellect manifests itself without being incarnated into machines or products as living labour, communication, self-reflection, thinking, competition and diversion.

In "Second Floor", Chapter 2 on "Immaterial labour: relationality and affectivity", I will elaborate the relation between practice, intellect and action in regard to contemporary biopolitics and performance. To conclude, there are particular shifts that have taken place in respect of practice, production, collaboration and subjectivity, which had to be taken into consideration in relation to artistic research and artistic practices. I shall attempt to offer some new positions and arguments on these issues, as well.

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In his often quoted script for a radio-play *To Have Done with The Judgement of God* (1948) Antonin Artaud writes very briefly about something called 'the body-without-organs', which, for his proposition, may function as a device for

the production of true freedom from something, which he described as a poorly constructed body or an existence of being. He writes allegedly in relation to his own experiences of psychosis, addiction, discordance and physical disintegration:

> You can tie me up if you wish, but there is nothing more useless than an organ. When you have made him a body-without-organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom. Then you will teach him again to dance the wrong side out [...] and this wrong side out will be his real place. (Artaud 1988, 570-71)

However, his description of the carnal, emotional and affective experiences does not touch me in the sense that I would relate it to my own practice. I would rather use another avant-garde literary device of cut-up technique developed by William S. Burroughs in his early novel *Soft Machine* (1962). Burroughs (2010, 61) approaches something differently, which I regard as being coherent in relation to the experiences of carnal performance, when he writes:

> Benway 'camped' in the Board of Health. He rushed in anywhere brazenly impounding all junk. He was of course well-known but by adroit face rotation managed to piece out the odds, juggling five or six bureaus in the air thin and tenuous drifting–away cobwebs in a cold Spring wind under dead crab eyes of a doorman in green uniform carrying an ambiguous object composite of club, broom and toilet plunger, trailing a smell of ammonia and scruBwOman flesh. An undersea animal surfaced in his face, round disk mouth of cold grey gristle, purple rasp tongue moving in green saliva: 'Soul Cracker,' Benway decided. species of carnivorous mollusk. exists on Venus. it might not have bones.

The carnality of a performance artist like me does not have an affinity with the sado-masochistic and avant-garde depictions of Artaud, but rather a 'mollusk'-type existence, which "might not have bones". A 'mollusk' is an animal, but it is not a mammal. Mollusk practices are onerous and as much as the writing by Burroughs is not about drugs, but written *with* drugs, performance art practice is not a practice of deliberate resistance but *production* of resistance, often molecular or minor in nature. The devices of schizoproduction are bestial, carnal, affective, and occasionally discursive. Mollusk has a vibrant capacity for affects,

being a 'sclerotic' close to carnal or matter more than a subject. It is the sclerotic bestiality which defines my affective capacities as a performer. It is in these arrangements where the performance artist functions through production, recording, consumption and generalities, but not necessarily with representations.

A performance of *Faciality* took place at the performance art centre "Le Lieu – Centre en Art Actuel[27]" in Quebec City, on October 31, 2013. In this performance I used a score which I had divided into six five-minute variations. These parts were cued by a soundtrack where five different films and their audio-tracks had been adapted into a structure[28]. The soundtrack functioned as a refrain for the action of modulated physical performance. The audience sat on the floor by the gallery walls. It was Halloween night, and people were quite rowdy. From the beginning of the performance I felt tense and limited in my expression and on the verge of feeling I was coming to a halt in the affective structure I had built for myself. What is this physical stress we encounter when faced with a situation of 'performance' where we are implicitly required to produce and record – or even excel? How can a 'mollusk' subjectivity excel? I was not out of control; on the contrary, I was more aware of the delimiting and affectual machinic devices. The relations in such a performance are intensities between the performer, audience, non-human attractors, concrete machines and abstract machines, which create no co-operation, but rather a machinic mess. My intention was not to narrate or produce a representation of these intensities, but to approach these conjunctions and disjunctions through variation, improvisation and mutation.

This artistic research comprises artworks which are characteristically performative. Each work has a different background, process, context and questions which they aimed to deal with. The first performance of *Loop Variations* took place at the MUU Gallery in Helsinki, in March 2008 – half a year after I had started my doctoral studies in Performance Art and Theory at the Theatre Academy in Helsinki. It was a nine-day performance in a typical 'white cube' gallery context, based on a strict structure for content and limited in duration by the gallery's opening hours. The second project, *~~Life~~ in Bytom*, took place in a post-industrial

27 Le Lieu has been active in Quebec City since 1982, where it carries out both local activities and others abroad or with international partners. The centre's interdisciplinary nature brings together installation, performance, manoeuvres, sound art, sound poetry, video and other explorations of the new frontiers of artistic expression. See more: http://inter-lelieu.org/lieu/lieu-en-cours/

28 *The Passion of Joan of Arc* (1928) by Carl Th. Dreyer, *Facts of Life* (2009) by Graeme Thompson and Silvia Maglioni, *Fists in the Pocket* (1965) by Marco Bellochio and *W.R. Mysteries of an Organism* (1971) by Dušan Makavejev.

context in Upper Silesia in Poland, in the year 2012, to which I had been invited by the Kronika Art Centre and the curator Stanisław Ruksza from Bytom. The result was an exhibition, a work on video and a performance, which were based on workshops, interviews, archive materials and affective impressions from Bytom and the Silesia region in Poland. The project *Astronomer: experiment* was a collaboration with the performance artist Juha Valkeapää and the theatre artist Cássio Diniz Santiago, which took place in São Paolo, in August 2013. It was presented as a six-hour performance at the Sesc Pinheiros Cultural Centre during that time, and was meant to be shown and examined in Helsinki, in January 2014. However, that project was never completed. That being so, it was never examined and so it is presented here as a case-study, elucidating some significant aspects of the performance working process. In this durational performance there was no linear structure that functioned as a script, in contrast to the scripted score of *Loop Variations* and a written script of *~~Life~~ in Bytom*. However, there were practised 'seeds' or stations, which were laid as a foundation for the series of events in the actual performance. These experiments in structure and affective modulation – a way of working, which I will elucidate in the later chapters – evolved into a last performance, or series of performances, which were performed in 2014. Out of this series the performance *Man-a-machine: schizoproduction* was examined when presented at the "Ice Breaking Fantasy" event of the TAhTO Research School in Kuva-Tila, Helsinki in September 2014. However, these works were part of a longer continuation of practice, which started in 2009 in the "Perfo" event in Tampere under the title *Schizoanalytic practice*. I will explain more in detail about this practice in the following pages. It consisted of works such as *Faciality* described above or *Partial Drool, Erotic Teeth, Pins and Needles*, which took place at the "Loitering with Intent" event in Stockholm University of the Arts in co-production with the Society for Artistic Research in March 2014. All of these works had very different approaches to the questions at hand, such as their relationship with the audience, agency, production, collaboration, post-industrial context or performativity. One aspect that I want to emphasize is to argue the wholly different relation with knowledge production that a singular or collaborative process has, compared with the final performance, exhibition of work on video. It is crucial to dwell on the occasionally violent rift between these aspects of artistic practice in respect of context, social, evaluation and political implications. These works act as practice-based providers of knowledge in the context of artistic research.

CHAPTER 3

Loop Variations, 2008

Loop Variations took place in an installation that I had built for the performance. It was staged at the MUU Gallery in Helsinki. The rectangular gallery space is thirteen metres by six metres. On the longest, back wall of the gallery there were thirty drawings on vellum representing different kinds of machines. They depicted not only technical machines, but also such machines as Willy Wonka's Chocolate Factory, a WWII German soldier, a family unit, a panopticon, cars or machines for sexual acts. The gallery has four floor-to-ceiling windows towards the street. For the installation of *Loop Variations* they were covered with lightning filters, following a consecutive colour code as CMYK[29]. Subsequently, this coloured natural light provided a 'spiritual' lighting effect similar to stained glass windows. There were two 'stages' built for the performance from the basic podesta-structures, at a height of thirty centimetres, facing each other.

29 "CMYK - cyan, magenta, yellow, key. A colour model that describes each colour in terms of the quantity of each secondary colour (cyan, magenta, yellow), and "key" (black) it contains. The CMYK system is used for printing. The K stands for "Key' or 'blacK,' so as not to cause confusion with the B in RGB." (www.webster-dictionary.org, s.v. "CMYK").

They were about two metres away from each other, so that there was a kind of pathway made for people to walk between the stages. On the first stage there was an oriental sofa with pillows and blankets, inspired by Freud's canapé, to be found in the Freud Museum in London. Members of the audience could use the stage if they wished to do so. The stage opposite the first had a podium, sound-equipment and other tools for the performer to use. On this 'performance' stage, there was a white cardboard lectern, and behind it there was a microphone and a stand, a chair, an effect-pedal for the microphone, a timer, a metronome and other small devices for the performance. Behind the stage there was a mirror-ball hanging from the ceiling, which partially covered a projection on the back wall. On this projection there was a monochrome colour, which was changed each day following a chromatic colour scheme. Apart from this, there were flowers on the stage, changed accordingly to a similar scheme[30]. Both colours and plants related to the particular theme for each day, correspondingly. Lastly, behind the 'audience' stage there was a white-board on wheels, to be used by the performer.

The installation for the performance was simple, but somewhat limiting for the audience. At first, the seemingly open space was embedded with codes and obstructions. From the gallery there was direct access to the street, which I used occasionally during the performance. By the windowsill there was the programme of the day and programmes from the previous performances at that event. It was noted that the behaviour of visitors at a gallery was distinctly different from the audience at a theatre or a performance festival, and this directly affected my performance, too. The audience was free to come and go as they pleased, and consequently the threshold for departing from the performance was low, which in turn made my position as a performer vulnerable.

The performance lasted for nine days during the gallery; the opening hours were from 10 am to 5 pm. Each day had a different schedule, which consisted of the same components each day. This limitation of a minute-by-minute schedule was based on prime numbers. However, the order and duration of each component varied each day. For the audience such a system was unrecognizable, whilst the performance might have seemed improvised or random. The eight components of the system were labelled *Lectures*, *Kurogo*, *Talking*, *Playing*, *Writing*, *Break*, *Bedlam* and *Singing*. I followed this schedule even if there was no audience,

30 Colours and flowers were in the following order: red and oak; blue and blue rose; yellow and yellow rose; green and black elder; orange and lavender; violet and anemone; black and rosemary; grey and dog rose. See http://www.researchcatalogue.net/view/107151/107153

and therefore the schedule was initially a meta-performance for myself. These schedules can be found in "Appendix 1"[31]. Here is an example of the durations, where you may notice that each part of the components may have been repeated with a different duration during the same day.

Tuesday March 25, 12 noon – 5 pm	
7:10 min	Break
10 s	Bedlam – Infection
6:50 min	Singing
20 s	Lecture – El Lissitzky (Onomatopoetic)
6:10 min	Kurogo
30 s	Talking – Aporia
5:10	Playing – Spectres
50 s	Writing
4:50 min	Break
1:10 min	Bedlam – Infection
3:10 min	Singing
1:50 min	Lecture – Transmitters (Messianic)
2:50 min	Kurogo
2:10 min	Talking – Aporia
2:10 min	Playing – Spectres

I will briefly describe the contents of these parts of the schedule and start from the first part, *Lectures*. They consisted of various topics manipulated by OuLiPo[32] 'writing-machines' or literary devices. Most lectures were based on material gathered from Wikipedia or other internet sources and then manipulated by various methods. There were fifteen manipulated lectures, which all had a shared topic about labour, a factory or Fordism – which was the general subject of

31 http://www.researchcatalogue.net/view/107151/107153

32 Oulipo (*Ouvroir de Littérature Potentielle*) is a group of writers and mathematicians. It was founded by the French writer and mathematician Raymond Queneau in 1960. Other significant members of the group were Georges Perec, Italo Calvino and Harry Mathews, who edited the book *Oulipo Compendium* (2005) with Harry Mathews. Both *Compendium* and Queneau's *Exercices in Style* (1947/1981) played a key role in the textual manipulations in this project. The descriptions of these methods, such as 'Transplant', 'N+7' or 'Antinomy' are to be found in Appendix 3: http://www.researchcatalogue.net/view/107151/155163

the *Loop Variations* performance. The content of the lectures can be found in "Appendix 2"[33].

Kurogo is a kabuki actor dressed in black, who handles and removes stage props, albeit remaining at a low profile while he is on stage[34]. My approach to Kurogo was not so much that of a specialist as an invisible stage-hand, either cleaning or manoeuvring objects in the gallery. In this performance *Kurogo* had concealed or limited contact with audience. I was either dressed in a black, hooded jacket, similar to what road managers would wear, which had "KUROGO" printed on the back, or dressed in white overalls.

In the part *Talking* I used various obstructions of speech, which meant that I would speak more slowly or faster; I used only certain vowels or consonants; I spoke in an exaggerated manner; I spoke in repetitive circles; or I spoke onomatopoetically. Often a microphone was used, and I would speak directly to people or only to myself in a low voice.

Playing is close to performance, but playing – and not play-acting – on stage is an altogether different matter. *Playing* may look odd, obscure or pretentious. In this context *Playing* meant playing a quiz, acting crazy, playing the skills of a performer, playing a ghost, playing an analysis situation, playing a 'sport-machine' or a 'car-machine'. Here my approach with the audience appeared more normative than in the case of Kurogo, and in a colloquial manner; playing was what I was perhaps expected to do, in other words to perform in entertaining ways.

Writing took place on a white-board. It was a private and task-oriented performance, similar to *Talking*. I wrote with certain obstructions or instructions.

Break inevitably had a significance for me, in that I could eat, go to the toilet or do other stuff that was directly unrelated to the performance. However, it was still part of the performance; this was signified to the audience by means of a note left on the board announcing that the performer was having a break or lunch. A break had both the notion of labour as well as an indication of something to come – that I was not merely absent but *not-working*. According to my timetable

33 http://www.researchcatalogue.net/view/107151/107266

34 "*Kurogo* perform various tasks, but basically make it easy for actors to play their roles, mainly by handing over or putting away props, and by helping with costume changes. If a *Kurogo* stands out on stage, it interferes with the performance, so a *Kurogo* enters quickly without making any noise, and conceals himself behind an actor or a stage set item such as a *tsuitate* (small screen) to remain as invisible as possible and does his work. [...] If a *Kurogo* wears a black costume in a snow scene or sea scene, the black costume will stand out too much, so he sometimes changes his black costume for a white costume or light blue costume. In these cases, he is called a *Yukigo* or *Mizugo*" (Kabuki 2007, n.p.).

the duration of the break and its location in the schedule varied each day. Either it was forty-three minutes at the beginning of the day or it might have been the last minute of the day - following the same logic, which constrained any other part of the structure.

Bedlam or '*Hullunmylly'* – a period of mayhem or acting foolishly – was influenced by a lecture series held by Professors Esa Kirkkopelto and Sami Santanen at the Theatre Academy in Helsinki, in autumn 2007. In one of his lectures, Santanen extrapolated the cosmological philosophy of Friedrich Wilhelm Joseph Schelling by using the idea of 'Hullunmylly', which I had translated as Bedlam[35]. It suffices to describe the idea behind this part as general confusion, which led to attempts to demonstrate or re-enact such a state physically or aurally.

In the part entitled *Singing* I used the 100 songs selected as the best movie songs in history, chosen by the American Film Institute (AFI) in 2004. The lyrics of these songs were bound in a folder without any notes for the audience to see, either. I sang those songs in various orders and styles, either from the podium using a microphone, a multi-effect and a drum machine or going around the gallery space. More often than not, I did not recognize the tune and therefore my performance was deemed horrible or silly, despite the fact that the aim of it was not meant to be a joke.

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35 "Bedlam: "scene of mad confusion," 1660s, from the colloquial pronunciation of "Hospital of Saint Mary of *Bethlehem*" in London, founded in 1247 as a priory, mentioned as a hospital in 1330 and as a lunatic hospital in 1402; converted into a state lunatic asylum on the dissolution of the monasteries in 1547. It was spelled *Bedlem* in a will from 1418, and *Betleem* is recorded as a spelling of Bethlehem in Judea from 971." (www.etymonline.com, s.v. "Bedlam").

My aim was to work with constraints and spatio-temporal obstructions of performance. Through these structures I wanted to investigate what the role of constraint in performance was. In the preparatory period I made diagrams, maps and lists in order to create relationships between different subject matters or durations, content and form. I wanted to use performance as a device to investigate the relationship between the audience and the performer. These spatio-temporal constraints – such as the general working hours from 10 am to 5 pm – created a link with industrial labour, and also with immaterial labour, such as the prerequisite of 'just-in-time' (Marazzi 2011, 20). On the first days of the performance there was almost no audience. For whom, then, was I performing or had prepared a structure? I noticed that I was often cunning or strategic and stopped some unpleasant tasks earlier or continued other more interesting parts longer, if there was no audience. Sometimes I would just do nothing and wait for another section in the schedule. However, it turned out to be difficult if I was procrastinating with my 'work' without an audience, and if then someone suddenly stepped into the gallery. So I decided to keep on performing with or without an audience. A shopkeeper must be ready for customers even on rainy days. In this sense, it resembled a working environment, where the worker strategically economizes his or her effort, not only considering whether a task must be conceived, but whether he or she is being observed, thus strategizing his labour. This, in turn, is not considered a fault in the environment of immaterial or affective labour, but a skill of efficacy in the labour based on communication, as Christian Marazzi (ibid.) argues. However, it is a servile skill, and in that sense sets a performer in a dichotomy with the potential audience, as 'customer'.

The prepared constraints limited material, spatial, relational or temporal aspects of performance. Paradoxically, constraints functioned as strategies to organize the moments of uncertainty or precariousness, too. They produced uncertain experimentation within structural perimeters, not unlike that in a laboratory practice, where only through constraints and delimitations may research provide results. These constraints provided efficiency for practice and allowed repetition to become more apparent. There was a connection with the industrial capitalism of a large-scale, constrained machine. The obstructions and minute-based structures referred to the Fordist-Taylorist scientific management of labour and everyday life. Each day of the performance had the eight functions mentioned above, but in a different order with different durations and different content. *Loop Variations* created a cycle of recollection, presentation,

representation or consensus, which constituted meaning from noise through repetition. The secondary purpose of management, apart from efficiency, was to protect the performer from precariousness, detours, fallible departures and disintegration – in other words, these constraints produced the beauty of security and form. Constraints produce the apparent simplicity or brevity of form, communication and action. They produce formalism of labour and artistic practice: a biopolitics of the performance.

In a set of the organization of time, activity and communication, when a person entered the gallery and was confronted with another person as the performer, the rules of interaction were set rapidly. These set of rules defined the efficacy of performance, in other words, the performance situation was either captivating, or did not necessarily represent a meaning. To put it another way, we regard performance often through a need for coherence or consistency, which is produced through carnal, affective and discursive cues. In fact, *Loop Variations* fitted the concept of 'frame' by Erving Goffman quite well. In his structural view, there is a setting as a kind of background for the action to be in some way terminated. Apart from that, there are items, or we can call them capacities or skills, in this context of performance in the 'front', which are identified with the performer. Thus the viewers or observers of the performance "then need only be familiar with a small and hence manageable vocabulary of fronts and know how to respond to them in order to orient themselves in a wide variety of situations" (Goffman 1956, 13-16).

This is clear not only to performers and actors, but, even more so, to anyone in the business of affective labour, for instance a salesperson in a small shop or a waiter working in a restaurant. It well defines the servile functions of affective labour. A performer needs to limit himself or herself with certain procedures and constraints, which he or she will hold in reserve for the personnel area. However, in the context of *Loop Variations*, these personnel areas were mostly included in the performance, too. Transitions from the gallery that were often abrupt had no audience in the performing space with the audience and produced difficulties in my performance that were similar to the frame of a bartender, which, only in a period of time, diluted this tension of 'performing well' in the presence of an audience. When a person entered the gallery he also entered a frame. However, it was not altogether clear how he or she was expected to behave or act in that frame. It was, after all, a gallery with some confusing indications of a performance space, too. There were drawings on the wall, which indexed a gallery exhibition, and also a stage and a performer's actions, which indicated a performance space.

So the two stages seemed to be most difficult to approach for the viewer, since a stage referred to a frame not typically reserved for the audience. It took the visitor a while, until he or she could find the 'cues' of the frame, to locate himself or herself in the structure – or adjourn the proceedings, especially if there were no other people in the gallery.

For the performer this servile situation made me feel slightly annoyed if my services were not accepted, that is to say, if the person left in the middle of an action. Later I located this servile and affective capacity in the Bible salesman in the documentary by the Maysles brothers (1968). The emotional and affective cost of selling a product in the intimidating potentiality of denial created a sense of not being in the correct position with the frame, but showed that I had to create a frame of acceptance in precarious conditions. Moreover, in a gallery the performer resembles a commodity not unlike a prostitute – the reverse of *flâneur*, selling oneself to strangers (Buck-Morss in Jones 2004, 185). However, if I did not fully accept this notion in respect of the precarious conditions of affective labour of semiocapitalism, this notion still had an affective and carnal flavour for my performance. My occasional annoyance with the audience was based on the fact that my 'properties' were not attractive enough, viz., my product was not regarded valuable enough for spend time with. Of course, it is clearer for both the 'customer' and the 'seller' when a frame is clearly defined and when the exchange is defined in codified parameters, such as happens by buying a ticket for a performance, which functions like a mutual agreement between the prostitute and 'John'. The articulation of the frame and commodity are significant to understand the subject matter of such performance. In reference to street prostitution and a *flâneur*, there is an erotic tendency between the audience and performer in such a situation where an exit from the gallery interrupts this contract violently.

In regard to the development of industrial labour, Frederick Winslow Taylor (1911, 40) wrote about the efficient principles of his scientific management and stated: "Work is so crude and elementary in its nature that the writer firmly believes that it would be possible to train an intelligent-gorilla so as to become a more efficient pig-iron handler than any man can be." A performer in the *Loop Variations* was a trained gorilla, which had to focus on spatio-temporal limitations and constraints, too. I might have been excited to do a certain task but, when the bell signalled a change, I had to stop and start something new and improvise, unless the next component of the structure consisted of a prepared lecture. We can recall the punch clock used by Tehching Hsieh in his one-year performance

from April 11, 1980 to April 11, 1981[36] and how it had a similar, racist connection with these industrial gorillas of the Taylorist factory. However, in the context of twenty-first century immaterial labour, it is the factory bell and the punch clock machine that have disappeared, and they have been replaced with more flexible and mobile devices. In other words, the punch clock has been assimilated and blurred within *a* life, defining free time as non-work time – life as a *practice*, or life as a project. In contrast with the performance by Hsieh, where he punched the clock every hour for a year, in this short performance of mine the duration was seemingly arbitrary. Durations were based on a primal number series of 1-2-3-5-7-11-13-17-19-23-29, which were selected in random order for the eight tasks respectively for each day. Instead of a highly structured Taylorist management, my daily chores had a feel of randomness, where no rhythm from Chaplin's *Modern Times* (1936) was to be found.

The material for the part *Singing* was based on the website *The Hundred Best Tunes From Hollywood Cinema*[37] by the American Film Institute. These classic Hollywood songs – mostly from the golden age of the film industry – were distorted with effects and a drum machine. The performance with my rather limited singing skills (compared with Bing Crosby, for instance) was embarrassing. However, with this lack of skill, my singing sidetracked and occasionally cracked up the audience. Then, in turn, some eerie, unrecognizable and incommunicable beauty was found in a pathetic version of the song *Born To Be Wild*. When there was a bigger audience I realized that my performance was becoming vivid and flirtatious, as it was in the part 'Bedlam', where I went old-school bananas, if a respectful audience was present. Still, there was the constant presence of a threshold, that I was not in control of the audience, for instance, if they became more interested in the drawings on the wall, went to visit someone in the MUU office, chat with someone else or simply leave. It is not enough to say that a performer was objectified or out of the frame, but he was not human, but a 'liminoid'.

On one of the occasions there were two men in the audience who stayed for a very long time and followed most of my actions. They were people I knew, but they did not know each other. It was quite at the beginning of the performance

36 See more about the practice of Tehching Hsieh in *Out of Now: The Lifeworks of Tehching Hsieh* by Adrian Heathfield (2009).

37 The Top 10 of the 100 songs: "Over the Rainbow" (1939), "As Time Goes by" (1942), "Singin' in the Rain" (1952), "Moon River" (1961), "White Christmas" (1942), "Mrs. Robinson" (1967), "When You Wish Upon a Star" (1940), "The Way We Were" (1973), "Stayin' Alive" (1977) and "The Sound of Music" (1965) (www.afi.com).

series and it felt odd to me that there were two people who actually did *not* leave, but stayed and followed the entire performance. However, at some point I heard a noise, which I could not recognize at first. When I recognized what the noise was I chuckled instantly. It had happened that one of the men in the audience who was lying on the window sill had fallen asleep and snored. It was embarrassing, absurd and at the same time exhilarating. In a practice of improvisation the performer had learned to produce loops and new paths within a familiar terrain, in order to develop his or her performance. Some of the bugs or mishaps are utilized, but others remain a nuisance, become obsolete and are disregarded. A snoring audience is something that a performer is often not ready to adjust to, not to mention able to utilize. In a structured and constrained performance, snoring is more than behaviour and it is 'dirty', 'hairy', 'fatty' or 'unpolished' – like an uncultivated subject.

I was alone in the gallery for most of the first two days. There was no audience, but only workers from the gallery or office passing by. There were people walking by on the street, who could see me through the windows. I was not alone, but I had no audience. I was observed and controlled by the workers and pedestrians passing by. When you make a painting or drawing, or edit a video or sound recording, you work in solitude -- at least most of the time -- or at least do not prefer to have an audience while the work is in process. However, it was exactly this point that made the first generation of post-war performance artists such as Vito Acconci, Carolee Schneemann, Joan Jonas and Bruce Nauman either work with performance and camera and release the unedited material or open up a process in the gallery context. When Acconci lay under the hidden floor planks at the Sonnabend Gallery, masturbating and fantasizing vocally about the visiting audience for eight hours a day for three weeks, his approach was, nonetheless, conceptual, but there was no explicit need for the audience[38]. It would be false for me to regard my approach in the same vein, since the lack of an audience had a tremendous effect on me. I was performing for the audience which had not promised to show up. I continued my 'work' with or without the audience, but the lack of an audience or the act of leaving the gallery in the 'middle' of an

38 Vito Acconci at the Sonnabend Gallery in New York, January 15-29, 1972. "Over the course of three weeks, he masturbated eight hours a day while murmuring things like, 'You're pushing your cunt down on my mouth' or 'You're ramming your cock down into my ass.' [...] In Seedbed, Acconci is the producer and the receiver of the work's pleasure. He is simultaneously public and private, making marks yet leaving little behind, and demonstrating ultra-awareness of his viewer while being in a semi-trance state" (Salz 1972, n.p.).

act had an impact emotionally and carnally. If Acconci was interacting with his absence or presence with an audience, I had constrained interaction for only very specific parts of the eight different parts of the performance.

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The methods of OuLiPo[39] were used in constructing the lectures for the performance, but they also influenced the whole structure of the performance. Regarding the reasons for rules or constraints, the poet, mathematician and founding member of OuLiPo Raymond Queneau stated: "The classical playwright who writes his tragedy observing a certain number of familiar rules is freer than the poet who writes that which comes into his head and who is slave of other rules of which he is ignorant" (Elkin and Esposito 2013, 1). The employment of rules was to be able to produce something unanticipated, instead of repeating my typical ways of expression or mannerisms, but paradoxically led towards a generic performance with no virtuous skills. Another reason for rules was to create the structure of a game or a play, similar to other avant-garde practices created by Dadaists, Surrealists or Lettrists in the early twentieth century. What I was looking for in the OuLiPo constraints, at first unintentionally, but later more consciously, was the production of exhaustion. In their recent book on OuLiPo's methods Elkin and Esposito (op.cit., 4) write that exhaustion "is a necessary corollary to the Oulipian concept of potential. The constraint acts as a rubber band, expanding around contours of the work as it pursues exhaustion, stretching to its limits; then it's snapped, and the work's potential sails out into the world."

In other words, rules and constraints are necessary for the potentiality to become actualized, for the stretching – or cracking – of the subjectivity. This is not a place to write an exhaustive history of OuLiPo, but a concise presentation is needed to present a reason why I found their view of potentiality and exhaustion. The rather esoteric writing group was founded by Queneau in 1960, and it was flourishing in the 1970s when Italo Calvino, Queneau, Georges Perec and Harry Matthews wrote their best known books, which were often not publicly recognized as methodological books, but modernist literature. Since the deaths of Queneau, Perec and Calvino the group has become better known, but also

39 See, for instance, *Oulipo Compendium* (1998) by Harry Mathews and Alistair Brotchie, *The End of Oulipo?* (2013) by Lauren Elkin and Scott Esposito or *Oulipo: A Primer of Potential Literature* (1986) by Warren Motte.

more reactionary in the typical manner of all modernist, avant-garde movements. OuLiPo was not created for writers to create exercises, but exercises were recognized as a method used by modernist writers, in general (op.cit., 8). Through a constraint a certain unity in writing was produced. This is vividly shown in Perec's epic masterpiece *Life: A User's Manual* (1987). Exhaustion by constraints allows a writer – or, in my case, a performer – to pick up something which could not have been noticed otherwise. It is the excessive amount of production through the constraints and through the attempt to exhaust the piece that a void or lack of overtly significant meaning becomes visible. It is the work of industrial consumerism and endless production that these constraints implicitly aim to expose, and as such they are more located within the modernist and Fordist era of serial production. However, Elkin and Esposito (op.cit., 49) write about *Life: A Users Manual*: "The point in life in a post-industrial society is to consume: they demonstrate that no amount of consumption will ever be enough, that there will always be a little bit of consumption forever remaining." The potential is inexhaustible, but artistic practice often produces exhaustion: exhaustion of ideas, bodies, mind, funding, materials, relationships, and so on. So in this sense *Loop Variations* had to deal with the legacy of modernism not only in relation to industrialism, but with the turn from exploitation to consumption and production.

The production of knowledge in the context of a university or Academia is still, in many cases, mediated through a lectern. A lectern is a device (apparatus) or *dispositif*, where a set of practices will take a strategic form. It has a link with the birth of biopolitics in the 18th century, where it responded to an urgent need for many reasons. Now, a lectern still has a function, but it has been embedded with other devices, and it has become a hybrid including the devices of semio-capitalism. Jon McKenzie (2001, 20-21) writes in *Perform...or else* about this device, which

> supports a body and a script, and perhaps such props as a pen, a glass of water, a microphone, a small reading lamp, or the remote control of a projection device. Through its installation within various institutions, the lectern has become an emblem of knowledge and power, a symbol standing upright between lecturer and audience, separating the one presumed to know and thus empowered to speak the truth from those presumed not to know and thus empowered to seek the truth.

In the performance I had built a white lectern facing the audience, which was dislocated from the powerful position of its origin in a university. It was only a remainder of the power and labour relations, and the relation of forces was objectified, whereas the original biopolitical function was lost. In *Loop Variations* the artistic practice functioned around remainders in order to produce a similar performative as in the university auditorium, but was only able to create a struggle with the object, which was still obstructing and limiting bodies and relations with bodies. A lectern performs or it is *as* a performance in the lecture hall, but in a performance it was a *plagiarism* of the lecture hall. It was a device which still inscribed a manipulation of power between the said and unsaid. As a plagiarism, the lectern had become a *queer* and not a *poetic* device. It was out of place, heretically out of territory. Thus, the performance around it was not a copy of a presumed 'original' performance, but it had the relation of "copy as a copy [...] of the *idea* of the natural and the original" (Butler 1990, 43). As a plagiarized or stolen object, this apparatus did not represent power, but was a heterogeneous bricolage of the inscribed power and the mocking of power. Performance reveals the groundlessness of power, not as the expression of power, but as performative, often without humour (op.cit., 139-41). It is through this minor disruptiveness and not only the boundaries between a performer and the audience, but also the inscriptions of power and the regulations, which appear at the lectern as performatives.

Disciplinary power organized life by containment and obstructions during the industrial period, whereas in performance, excess and overflow are produced instead. Taylorism, which was still dominant throughout the 20th century was an overall management of labour, whereas Jon McKenzie (2001, 6-18) argues that since the 1990s there has been a paradigm shift towards the 'Performance management', which is very much like cognitive capitalism, general intellect and affective labour, and which

> attunes itself to economic processes that are increasingly service-based, globally oriented, and electronically wired [...] performance will be to the twentieth and twenty-first centuries what discipline was to the eighteenth and nineteenth, that is, an onto-historical formation of power and knowledge.

When performance management does not use the explicit disciplinary power of organization, then it uses the management by dominant refrains through performance – in a sense that refrains have the efficacy of a dominating refrain. Still, a dominant refrain is not a hegemonic structure as it might have been in the context of modernist, twentieth-century capitalism, but performance management functions by developing dominating refrains. Refrains are temporary nests for the subjectivities in motion. Some refrains are nurtured while others, minor or queer, must struggle or perish. Refrains are thus in constant movement and modulation. As a temporary nest, a dominant refrain provides orientation for a subject through mimetic adjustments, thus managed by these refrains. In a similar way, artistic processes use the management by mimetic adjustments, instead of producing merely dissociative, minor refrains. Performance would be able to produce not only discordance, a dissociation of disintegration from the dominant ones – especially when there is no dominant chord of 'Capital' to be confronted with – but also an on-going calibration, adaptation and improvisation going on as a continuum of dissociation and deterritorialization. Artistic practice must also create carnal, affective and discursive refrains but with a difference. Repetition with a difference is not a combination or reorganization of materials, not a reactionary modulation or 'commentary' of power constructions, but a production of impasse and an articulation of the non-familiar, which is not saturated with the optimistic plans and schemes. However, a performance, such as *Loop Variations*, was not a liminal nest or an impasse for a trauma, but an act of intellect in the form of generic capacities. It was the *Loop Variations* where the discourse between the minor and dominant, repetition and mimesis or authentic and queer appeared. However, during the process of this performance there was not yet any proper *praxis* or theoretical apparatus to reflect on that and bring these conundrums further. This methodological and epistemological shift started to take place only in the following processes and projects, and lasted throughout the period of making these artistic works.

CHAPTER 4

Tell me about your machines, 2012

This performance took place during the "New Performance Turku" Festival at the Titanik Gallery in Turku, from 3 to 5 May 2012. Each one of these five performances lasted one hour. The gallery space was about ten metres wide and six metres deep with large windows on one side. The windows were covered for the performance so that only subdued light entered the room, but it was not possible to see out or into the space. The installation of the performance was such that the audience sat in a semi-circle around me. There was a lot of black electric cables and wire on the floor, which created a kind of 'nest' or 'network' between the audience and myself. At the beginning of the performance I asked three or five people from the audience to become participants in the performance. They were asked to sit on the chairs reserved for them, which were closer to mine. These participants heard my voice through headphones, while the rest of the audience heard it normally without amplification. The participants were asked questions about the machines and devices they had. At the end of the performance they were asked to choose one machine which they felt particularly connected with or they wanted to work with. After the first part, after around half an hour, these machines were represented by a physical performance that I gave, according to the participants' verbal directions.

In 2011 I attended a concert by the electronic music composer Eliane Radigue at the Church of St. Stephen's, Walbrook, London. This event propelled me into a trajectory to work with the topic of an affective relationship between a technological device and a human being, to work with a process of technical individuation. A recording of the composition *Trilogie de la mort, part 2, Kailasha* from 1991. by Radigue was played at the concert. In this composition, which is ninety minutes

long, what one mostly hears is an extremely long and slowly evolving electronic sound created by this ARP 2500 analogue synthesizer. The space had very good acoustic conditions and while I was listening to that piece a very curious insight about the distinct character between the inner dialogue and thinking came to me, which was produced by the drone of the electronic sound. I asked myself what the role of technology in our everyday experience and functions was or what its role in the process of thinking and production of subjectivity was. It is a process of *ontogenesis* – the process of individuation – where becoming is regarded as the actualization of pure potentiality (De Boever *et al.* 2012, 219). This is an affective process, within a milieu – a system of objects and beings, where, in Gilbert Simondon's terms, the question is not of ontology, but ontogenesis – a process of becoming in and through relationality (Simondon 1969/2007, 206-215; Lucchese 2009, 181). For Simondon, being is a metastable system of potential and becoming, viz., individuating (Combes 2013, 6). The essence of being and the capacity of being lie in the relations they are able to create. For Simondon, no individual "would be able to exist without a milieu that is its complement, arising simultaneously from the operation of individuation;" the individual is an ensemble (Combes 2013, 4; De Boever *et al.* 2012, 228). It is the activity of relation which unifies a being (Combes 2013, 24). These relations include technical objects, sentient beings and objects. It was touching to read a story by Radigue telling about her first encounter with the ARP 2500 synthesizer – "I really fell in love with the ARP (2500) synthesizer. Immediately. Immediately! That was *him*!" (Rodgers 2010, 56).

After the concert it took a while until these insights became in some form to be regarded in practice. It was this thought of the difference between thinking and the noise in the head in connection with the affective relation to technological devices by Radigue which made me regard the highly philosophical texts by Simondon in a way that would provide a possible way in to a performance. I kept thinking about a notion that he had about the technical object and the non-essential needs which were moulded on it. In his doctoral thesis *On the Mode of Existence of Technical Objects* from 1958, Simondon (1980, 22) writes:

> Needs are moulded by the industrial technical object, which thereby acquires the power to shape a civilization. [...] When the fancy of some individual demands a made-to-measure automobile, the best thing the maker can do is to take an assembly line engine and an assembly line chassis and modify a few of their external characteristics, adding dec-

> orative features and extra accessories as superficial adjuncts to the automobile as the essential technical object. [...] The more a car must meet the critical needs of its user, the more its essential features are encumbered by an external bondage. The body-work becomes loaded with accessories and the shape no longer approximates a streamlined structure. The made-to-measure feature is not only nonessential; it works against the essence of the technical being, like a dead weight imposed from without.

In contrast to Fordist industrialism, our commodities are paradoxically evermore 'tuned' or modulated, where the 'essence' of a car or even a toaster has become a novelty or a place for fetishist affection. The functionalist essence of objects and technological objects is rated highly, not on their usage value, but exchange value. One can think of the functionalist furniture design of that same period to get a picture. In contrast to the 'individual demands' the everyday objects are in turn excessive in their 'decorative features', but they are not produced on demand, for the less value an object, such as a generic tablet or laptop computer, has, the more excessive or dysfunctional 'features' it has, which the customer did not request. When we think of a generic chair or tea-kettle, we do not picture in our mind a stool designed by Alvar Aalto, but more often a plastic chair forgotten on the balcony for winter months that seemed too long or a assemble-yourself type of chair purchased from IKEA. So I was slightly disturbed by the connotation that Simondon had for technical objects and their relation with design and thus quality. In this participatory performance, I wanted to ask what kind of affective relationships a person had with everyday and generic objects, instead of his or her collection of vintage lamps designed by Arne Jacobsen.

In the performance *Tell Me About Your Machines*, the participants were asked twenty-five prepared questions about their relationship with machines or devices. The first questions were descriptive inquiries about the colour, shape or functions of the machines, such as what these machines do or how they use these machines; or how they use these machines -- together or separately. I would continue to ask the people in the inner circle more detailed questions; some of them gave brief answers, while others would get excited and give more details about the relationships. After the description I moved to questions of function and the utility of the machines: How do they use them or do these machines use them? Obviously I wanted to consider the question of control, suggesting that the issue of control might not be only unilateral, but that the machine might have its

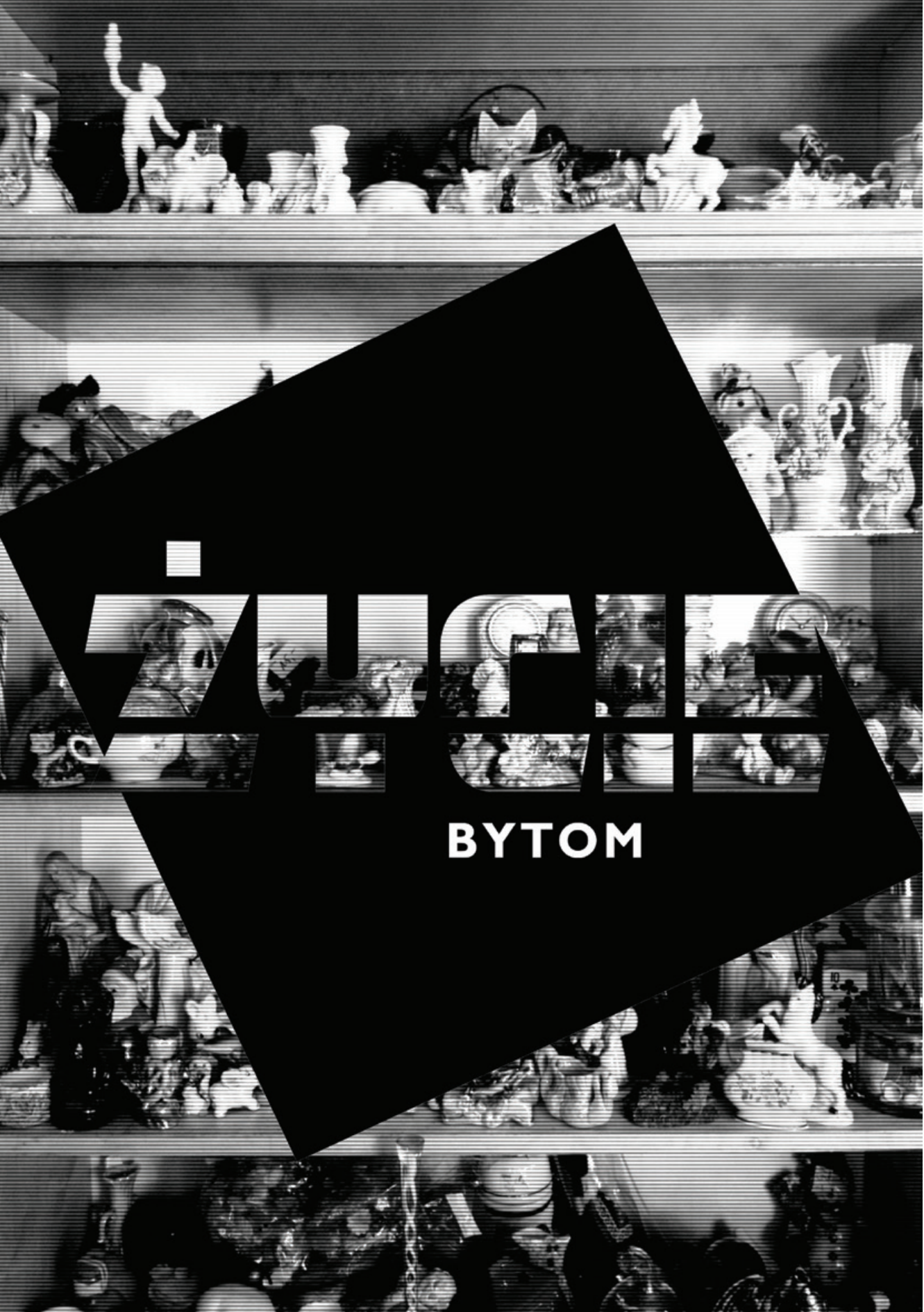
own ‘individuality’, even at a very minute level. So my questions led to inquiries into a relationship, or ontogenesis, if you like. They were asked to consider these machines in respect of attention, care, participation and even desire: What do you think the machine wants you to do? In a certain way I had directed the audience to think about a technical device in a participatory and ethical manner, almost as if a floor-lamp or a washing machine resembled the Levinasian Other. However, my point was this: that in fact we create an ontogenesis with these devices, not necessarily as actors or agencies, but still remaining as objects, concealed and foreclosed from our interpretations.

After these questions, which lasted about half an hour, the participants were asked to take off the headphones. I asked them to have a picture in their mind of a machine they had mostly focused on and ‘project’ this image onto the opposite wall in their mind. After a brief moment, I stepped into that area of projection and ‘came’ to represent the machine, as a subject of their projections. Following this, I asked them to give me directions of how they desired this particular machine to function, serve or command them. I announced:

> I am your machine. You can direct me. Tell me what to do; ask me to control you. I am your machine.

After a while, directions and wishes from those participants in the immediate circle started to be uttered. I repeated their directions with the best of my skills, physically and orally. My intention was not to carry out mimetic representations or typifications of some 'robotic movements', but to try to respond affectively to the directions. I felt clumsy, tense and too quick. Nevertheless, I felt that a lack of any miming or acting skills was, in fact, useful, since I had to struggle and not succeed in representing a refrigerator, for instance. After a while I focused more on some questions than others. Eventually my 'becoming-machine' had taken such a form that I had started a freer physical and aural experimentation. The result varied in all of these sessions, due to the very different responses from the audience and their level of participation. Occasionally the results were humorous, but sometimes captivating and even compassionate. There was interest from their side to try to project an image on me of the device they had been pondering about. I 'became' their remote control, smart phone, toaster, washing machine, and so on. After some short period of experimentation the session and performance was over. When I asked people to describe whether they had had an intimate relationship with their bicycle, smart phone or toaster, it seemed, at first, amusing or even ridiculous. Still, in the performance context, each participant took the task at hand seriously. From the comments that I heard afterwards from some participants they told me that their relationships with a machine that they had chosen to work with had shifted. One person told me later that her attention to her toaster was transformed, and she had emotions of longing for a closer relationship with her toaster. A slight rupture produced a minor refrain of dissociation, and this rupture transformed the relationship between subjectivity and a technological device.

This performance was an experiment at the start of a process that I was about to begin in the Polish post-industrial town of Bytom. In this process, my interest was both in the minor scale of relationship with the affects but also in the macro-scale of the tremendous political, social, emotional and economic changes that had taken place in that town after 1989. These changes have created a milieu with ruptures in the ontogenesis between individuals, the population and the technological devices of the mining industry.


BYTOM

CHAPTER 5

Life in Bytom, 2012

In 2012 I was invited to carry out a project in the post-industrial town of Bytom in Upper Silesia, Poland, by the curator Stanisław Ruksza from the Kronika Art Centre in Bytom. I travelled several times to Bytom from Finland during a period of nine months. These visits consisted of workshops, interviews, archive visits; I was following affectively the transformation of life that had started so feverishly some twenty years ago. In Bytom I often heard the phrase that Bytom was the 'Detroit of Poland'. People would make jokes about the ground under the city of Bytom that was starting to resemble a Swiss cheese, because of the unfilled, defunct mining tunnels. In this regard, Bytom was starting to resemble a symbol of the overall transformation from industrialism to the market economy, which, instead of being controlled, has been a meandering in the folds of mining tunnels of inconsistency, arbitrary decisions and inconclusive durations.

In Silesia, the everyday experience of life is mixed with neoliberal excitement and infinite misery. The mining industry had almost completely vanished, but had left the remainders of it in the environment, where mining tunnels under the city occasionally led to the collapse of buildings. At the end of the project, when I was performing for the people from whom I had received stories of the place, I came to understand that our meeting in the performance was like folding and intertwining paths. In a discussion with Mikko Jakonen in Bytom, in January 2013, he perceived the performance as a fold, where the life experience of the people from Bytom was undulated in rhythm with my brief experience and interpretation of the place. The connection was both conjunctive 'and...and...and' and disjunctive 'either/or'. That is to say, our paths did not meet, but intertwined

and undulated in the mess of the place, like the underground tunnels under the city centre of Bytom.

Each visit to Bytom lasted for a week or less. These visits consisted of workshops, interviews, field trips and other events. In between the visits I was working with the material gathered in Helsinki. My initial question for the project was this: "How has life changed in the past twenty years in this particular context, a post-industrial town in Upper Silesia? First, I asked the participants of the first workshop held in CSW Kronika to describe and draw on paper a map or a diagram of the areas of Bytom with which they had some affective connection. Following this, I explained what a function of a 'refrain'[40] was, and asked whether they could map out affects or refrains in their everyday life. Were there certain areas which would seem 'better' or 'safer' and, conversely, which places made them feel dislocated or lost? After the descriptions, we visited those places with the working group. At the site they described it in relation with their understanding of refrain or affect. On the following day I made a trip by myself to those sites, photographed them and made notes of what I felt, in turn, or how the place affected me. These workshop participants were my initial 'tour guides' to the affects of Bytom.

The homeless or unemployed people of the former proletarian neighbourhood of Bobrek have almost no access to the discursive knowledge of power, but may function only on the affective and carnal levels of knowledge. It is the result of the post-Fordist biopolitics, which have left this population in their barracks in reserve like some bestial beings or objects. Thus, the shift from the previous biopolitics towards the immanent capitalism follows the logic of the neoliberal concept of reserve or impotentiality waiting to become potential in the indeterminate future. A woman who took part in my drawing workshop in Bobrek described how she has no access to the city administration to make someone take any notice of her complaints about her living conditions, where her flat in a block of flats in Bobrek rattles day and night because of the buses, trams and trucks passing by. The road has deep potholes and all the vehicles passing by make a horrendous noise and shake the building so that she is not able to sleep. Another significant detail of the impasse from the Fordist biopolitics of the population to the self-management of the neoliberal co-operation was that some of the participants of the workshop did not have a mobile phone, not to mention

40 Guattari on refrains: "I would say that the refrain does not rest on the elements of form, material, or ordinary signification, but on the detachment of an existential 'motif' (or leitmotif) instituted as an 'attractor' in the midst of sensible and significational chaos" (Genosko 1996, 200).

an email address. Obviously, this had a negative effect in their search for work or in their desire to take part in the larger community of Bytom. Such a tremendous difference to the colloquial understanding of citizenship in contemporary Europe points to the very singular difference in the social and political results of a co-operative ethos. Where is the politics when one does not have access to devices that are considered to be tools for collaboration, communication, self-reflection, thinking, competition and diversion requested by the autopoietic system of contemporary biopolitics? At the turn of the twenty-first century the swift change in the conditions of these post-industrial milieus have produced change on the affective capacities as economic functions, which produce an excess of impotentiality. In fact, the production of *demōs*[41], seems to be itself regulated and controlled, when disciplinary functions are left to the random visits of police, medical care or schooling. I propose to take a critical stance on the creative side of the *multitudo*[42], and regard this situation more like reserve and even bestiality.

In Bobrek, a suburb of Bytom, which has been depicted in many films throughout the socialist period, for instance in the documentary *Pierwsze Lata / The First Years* (1949) by Joris Ivens and *Silesian Trilogy* (1969/1972/1979) by Kazimierz Kutz, the proud working-class hero is nowhere to be found. Instead, an unemployed grandmother, who used to work in the Bobrek Mine nearby, gives me an exhausting list of what kind of tools for a good life they do not have in the neighbourhood, starting from a cultural centre, a kindergarten, proper shops and not even a church. She spitefully reminded me of the difference between her situation and mine as a well-to-do Scandinavian artist, who can always leave this area, which smelled like rotten fish, due to the illegal mining dump beside the Bobrek housing barracks. In the context of neoliberal biopolitics, it is necessary to notice this difference in managing a population and the dehumanizing conditions based on co-operation and collaboration, viz., privatisation and entrepreneurship. Life is sliding into the existential territory of herded animals. The carnality of life in Bytom creeps in like effluvium, but it has the consistency of an interval, which in turn is among the interests of my artistic practice.

One problem that resulted from this existential, social and political difference between Bytom and where I come from was seen in the performance ~~*Life in*~~

41 A body made up of free and equal men and women.

42 "For Spinoza, the *multitudo* indicates a plurality *which persists as such* in the public scene, in collective action, in the handling of communal affairs, without converging into a One, without evaporating within a centripetal form of motion. Multitude is the form of social and political existence for the many, seen as being many: a permanent form, not an episodic or interstitial form" (Virno 2004, 21).

Bytom. The disconcerting carnal bestiality did not travel well to gallery spaces in Helsinki or Berlin. How could you recognize carnal, affective and discursive discrepancies between the creative class of Helsinki and the unemployed mother living in Bobrek in the performance, unless you had lived in a similar context and in similar circumstances where you would have regarded the bestiality by yourself; when your affective and discursive capacities were not met with the set environment you were going to live in? I do not mean here the rhetoric of regarding someone as the Other, but relocating this carnal 'knowledge' of an interval, violence or discrepancy of some kind by yourself. Otherwise, a performance is mere fiction and rhetorical representation. Thus, it was obvious that some members of the audience, who had a background of growing up in Wales, the northern part of Finland, Sweden, Belgium or some other post-industrial area, found affinity not only at the discursive level, but did recognize these points of rupture, which they had to stitch up, in order to create consistent and competitive subjectivity. I would say that there is not only Detroit or Bytom, but rather 'Detroitification', initiated in the 1980s with Thatcher's and Reagan's politics of 'there is no alternative'. It was not a single-handed move, but rather a response to a need for transforming the biopolitical paradigm. Now, Bytoms are everywhere.

In provocative terms one could regard Bytom not as a city, but as a fog, which is a model of organization and control by contemporary biopolitics. This fog is a biopolitical innovation, based on communication, competition and co-operation. In Bytom, the Kronika cultural centre needed to produce a response to this situation, guided by Ruksza. They had recognized that in these conditions a gallery was not an aesthetic-economic device, but a site for organisation. Ruksza (2012, 7) writes:

> Art institutions, artists, curators, and the whole system of the art world appear to be a powerful tool of communication and persuasion. And yet the members of this system make no use of this powerful mechanism they have. Or they always use it in the same fashion – to effectively convince us that the sole justified model for questions in art are unsolvable riddles, and the sold model of response – paradoxes. The art apparatus is blind; it is aimless and directionless. It could, however, be a powerful channel for action, as academic discourse is, a fully-fledged participant and co-creator in a debate on the shape of reality and the ways in which we experience the world.

In these conditions we do not struggle only with the administration of a high unemployment rate, but mostly with the indeterminate duration of an economic transformation. In Fordist and liberal capitalism there existed a shadow in the forms of strikes, demonstrations or revolts. Now, in post-Fordist, immanent capitalism we are faced with a similar problem, that of the romantic character Schlemihl in the novel by Adelbert von Chamisso (1814). In this story Schlemihl sold his shadow to the devil[43]. Losing a shadow connects with the cutting of the stiches that hold us in one piece, and turns us into a half-being or in the reserve. Schlemihl becomes a poor soul of misfortune in his denial of finitude, and his accidents are turned into a continuation of crises and into having to live a life of continuous wandering – not unlike in the Faustian stories. Otto Rank analyses different aspects of the shadow presented in the literature of Hans Christian Andersen, E.T.A Hoffman and Guy de Maupassant or the concept of *Doppelgänger* in the film *The Student of Prague* by Stellan Rye (1913). In his reading of the story of Schlemihl the lack of shadow comes to represent impotence, the lack of a soul, and it is also the shadow that is linked with mortality and finitude (Rank 1914/1971, 50-57). A shadow as a double-motif relates man with a spirit and as a lack into disconnection with other people and beings.

Suffering is distinguished from the heretic choice of struggle, and in that it is only an anticipation of the Real, in the world that resembles a fog or a mess. Suffering is non-representable, but in my view artistic practice may virtualize this fog in the world, in order that the virtuality of the non-representable may be stitched together with a consistency. It is not that the foreclosed Real, the mute carnal body, or the radical immanence is represented, but that the virtualisation of artistic practice may function alongside it, and turn suffering into struggle. Aside from the discordant meanderings, practice is thus a stratifying and organizational process of logic, presentation, manifestation and representation. Practice does not resemble schizophrenia but it produces *schizzen*, cuts and ruptures, and stiches them together, which creates economy of production.

A performance produces 'quilting points', which function without making sense, but they create consistency. Simon O'Sullivan and David Burrows (2014) develop the concept of a 'quilting point' (*point de caption*) in relation to the concept of Z points by Guattari. This concept "itself refers to buttons used by upholsterers to stop the padding – or stuffing – from moving about (chaotically) under the leather covering of a chair," (op.cit., 269) and they write how Lacan (1993, 258-70) speculated how many quilting points were required to produce a

43 I want to thank Professor Esa Kirkkopelto for this notion of shadow.

normal person, and conversely how many points were lacking in the psychotic event. In performance practice, if quilting is regarded as part of the process, it follows a track of enunciation and not tracing. In this sense, practice is a material process similar to upholstering, or repairing a stitch on a jacket. Again, this follows a contemporary paradigm of biopolitics in that the practice has come to resemble an administrative position or a mechanic, more than a designer or a master. Often the only 'skill' required for an artist is the skill of quilting – how to stich some matter, flows and virtual references together – when, in the meantime, part of the process is ripping seams apart.

In respect of a carnal body, I do not regard it as an austere disjointed lack, but foreclosed and indeterminate. In Bytom I was confronted with a melancholy shadow of this visceral mess, and with this foreclosed Real of immanence. There was no clear articulation or representation of suffering, but only undulations of its folding. I was a stranger among strangers dumped in this dislocated territory, where potentiality and better elasticity were searched for in urgency from the fog of market. The unemployed mother in Bobrek resembled a young girl in the film *Rosetta* (1999) by the Dardenne brothers. Rosetta is a young girl living with her alcoholic mother in a trailer park, and she is desperate to do anything to get herself a job. Living in a poor area of Wallonia, Belgium, she fights for her place to belong and to calibrate her capacities to find herself a normative place in neoliberal society. The function of biopolitics is not exploitation of the under-class, which would create only revolt and rebellion, but it is production of a need affectively to belong – in other words, dependent on the promise of a good and normal life, the normativity of biopolitics.

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In the performance of *~~Life~~ in Bytom* coal was laid on the table, which in this context was not only a representation of work, but had a strong affective relation with the audience, people living in Bytom. A visit to the mining tunnels and the compounds during the shooting of a video *Wywrotka / Capsizing* had a strong impact on me. In places like the Kiasma Theatre in Helsinki, coal had less of that affective capacity, where it was taken more lightly as a symbol of grilling sausages in the summertime, while in Bytom – or Poland in general – it is connected mainly with winter and heating, labour, and not leisure. These affects were linked with the overall milieu, and not with some universal representation. It turned out to be one of the topics in this performance, how localized relations are being turned into generic and more easily transmitted affects. Another, more universal affect is conveyed by music, which also had a significant place. In the process I encountered how hip-hop music in Poland had been turned to signify football hooliganism or nationalism, and not a black diaspora. In the writing process of the script[44] I used associative links connecting Detroit and its music, Motown, with the situation in Bytom. The obvious effect of distancing was produced when, for instance, the Black Panthers had no relation with the context in Bytom, but

44 Appendix 5: http://www.researchcatalogue.net/view/107151/107809

brought in another angle for struggle. The attempt to produce uniform and universal affective relations is only a neo-liberal utopia. Another fact that I used in the script had to do with the changed role of the culture industry, which appeared in the form of closed-town, small, private movie theatres in the Silesia region. A corporate Multiplex cinema complex in the Agora shopping centre had come to replace those private cinemas, Kino Gloria or Kino Bałtyk, in Bytom, and at the same time aimed to produce a unified affect through mainstream cinema. Similarly, in the past, the appearance of cinema had started to erode the function of village festivities, or touring theatres and circuses respectively, at the beginning of the Fordist industrialism in the early twentieth century. The music industry of the 'Motor City' had faded away, and was replaced by another apparatus of hip-hop, in the same way as the rockabilly-style pop music of certain utopia by Karin Stanek from Bytom in the seventies had become only a curiosity during the economic, political and social transformation. Therefore my intuitive use of affective links with popular culture and particularities in that are juxtaposed with more generic products and were there to produce recognition of these changes.

In the old square of Bytom, *Rynek*, there is a statue of a sleeping lion[45], which has symbolic value for the people of Silesia. The Lion was an icon for several contradictory events or concepts such as nationalism, Judaism, immigration from Ukraine after World War II, and, as it was in fact, a monument to the German-French War in 1817[46]. On the other hand, the lion had become a nest of many refrains and motifs of everyday life, such as a climbing surface for toddlers. Other sites that were shown to me were, for instance, the oldest money-changing office, *kantor*, in Bytom; the road number 79 leading to Katowice; the turnstile doors of the Agora shopping centre, where people got stuck when the centre was opened in November 2010; the old train station, which serves as a link to Katowice and other surrounding cities in this huge urban area of Silesia; and the *hawda*s, the dumps of mining waste that sprawl around the city and the Silesia region. These

45 A Silesian artist, Theodor Kalide (1801-1863), made *The Sleeping Lion* in the mid-19th century. However, it was first located in Warsaw and 'returned' to Bytom only after the Soviet period.

46 Bytom is one of the oldest cities of Upper Silesia, originally recorded as Bitom in 1136. The city of Bytom benefited economically from its location on a trade route linking Kraków with Silesia from east to west, and Hungary with Moravia and Greater Poland from north to south. Due to German settlers coming to the area, the city was Germanized. In the 19th century and the first part of the 20th century, the city rapidly grew and industrialised. Before 1939, the town, along with Gleiwitz (now Gliwice), was at the south-eastern tip of German Silesia. During World War II, the Beuthen Jewish community was liquidated by means of the first ever Holocaust transport to be exterminated at Auschwitz-Birkenau. In 1945 the city was transferred to Poland as a result of the Potsdam Conference.

refrains and narratives affected me more than photographic documentation, and had a significant effect on the writing and practice processes of the performance. I consider these refrains as minor nodes of a folding temporality of life in Bytom. These refrains and affects created a very different landscape than the documentary photographs of the city. My attempt was to stitch together a performance – a sort of node which one could fold into. On my private trips I described some of the significant locations, such as the main tram depot of Bytom, where

> Red tram 19 is waiting, wagon number 280. Doors close, tram leaves. Woman with a bag of bread, eating bread, passing by. A couple with Rucksacks, girl is bit stubby. Skinny old man walking with an umbrella. A group of teenage boys. The sound of tram engines, when the tram has halted. Long and slightly alternating pitch, at a slow tempo. Hum of passing cars. Young voice. Girl yelling in the distance. Fountain, sound of water splashing. High heels on the pavement, passing by. Softer shoes, also. The doors of a tram, higher note of an alarm. The sound of running sneakers, and a plastic bag while it touches runner's legs. Two women's voices. Younger boys, teenagers arguing. Running sneakers. High heels. Still the sound of a tram. Ring of a door in the tram and doors close. Wheels on tracks make noise, rumbling. Jackdaw yapping. (Plac Sikorski, 5 June 2012).

My next step in the working process started from those visits where I now immersed myself in the particular micro-histories of the place. I asked the workshop participants to draw and describe "dreamlike, fantastic or delusional" landscapes of some particular site in Bytom. One of the participants, and my assistant in the project, Radosław 'Radek' Ćwięląg, took me into one of those places, close to the Bobrek-Centrum mine, and gave me a description of it in the following way:

> So, these are heaps in Bytom, or piles. The rest of the coal. It looks like another planet, a lot of hills, and all of this is of course black, different structures of this material, but generally the colour is the same. This place is also characteristic, because they are building there the first golf course, a post-industrial golf course, actually. It's not only grass, but you will play on the pile. So it's as if you were walking around, and you are slowly coming up, and you see something like a desert, like an oasis. You can see this green flat field, really nice grass and colourful,

> small flags, and also you have something between this green and black. And everywhere you have on this slack, small or bigger plants, which are starting to take over this area, just the horizon and the railways. I feel like I'm on another planet, a lot of space. This space which you don't know, like if you are sleeping and wake in such a place, you cannot tell at first where it is and when it is. Because you have not any, or just a little information about the reality, the world you live actually. (Workshop, 5 June 2012, CSW Kronika, Bytom).

Radek took me to several places around Bytom, which eventually had a significant role in the script and scenes for the video. He had been responsible in CSW Kronika for arranging something called 'alternative tourism' in Bytom and Silesia, where groups would visit abandoned architectural sites or the remains of the coalmining industry[47]. One area seemed to have a grave significance, which was the area of Bobrek. It used to be a well-organized working-class area during the socialist period, when there was almost a hundred per cent employment rate. The characteristic architecture of Bobrek was built for the mining workers in the early 20th century by Ludwik Schneider. After the collapse of the Soviet Union, and drastic economic transformations, most of the mining industry had been closed down in Bytom. This severely affected the Bobrek neighbourhood, and only one out of the six mines is still functioning. On our trip Radek described some of the industrial refrains of the site, related to his childhood, and the mine where his father was working:

> So, we have here a few refrains, I think. First, I come here often with tourists, then just showing this place. The second refrain is the process of this coke plant, because if you will stay here for a few minutes, I mean it depends on the time, you will see the process, and one moment you will see the fire there, after that the small wagon is filled with burning coke, and there is really lots of smoke, with water. Actually it is like small rain, like water as a gas.

47 "'Alternatif Turistik' started to live its independent life, extended by the sound project 'Droga bez skrótów' (No Shortcut), and will be continued under as yet unspecified, loose rules. 'Alternatif Turistik' also started the long-term, multidisciplinary programme 'Made in Bytom' (involving architecture, visual arts, music, fashion, extreme sports, chill-out), which promotes an alternative lifestyle and cultural strategies for the city, and develops a brave, new vision of Bytom's identity. Kronika's plans include a beach, newspaper, blog, camp site, lofts and a post-industrial hostel.'" (Małopolski Instytut Kultury, 2010, n.p.).

> Did your father work here? [I asked]
>
> No, my father was working there, there is a mine. This mine has tunnels everywhere, so here is just the office part. There was a steel works, but now you have only a chimney. It's as if people are buying only chimneys, renting them as senders. [Mobile phone antennas]. Some other refrains? Lots of refrains actually, moving here, you have a lot of sounds, and in the past it was really much more. And those chimneys over there are from an old power plant, we'll go there later. So, it is like one circle, a network connecting one to another. And it was like that, in the shaft you have the circles [Wheels for a mining-lift], when they are moving, it means that people are going up. So people who were living here, it was like a refrain every day. On each day, at the same time it was working. If you saw that it was not working at the right time, it meant that maybe there was some kind of accident, and my husband wouldn't come back from the mine, or something had happened there. People were coming back and going out at the same time, there were three shifts. It was like a machine. It was like *a* rotating working class. (Field trip to Bobrek, 6 June 2012).

Going through these recorded interviews, photographs and affective memories led to contradictions between theory and practice. I asked myself if these refrains were reflections of my own position as an alien in unknown territory or if they were actual effects of the site experienced? It became difficult to use theoretical metaphors such as 'refrain', 'mess' or 'sponge'[48] to describe situations, confusions or a sense of loss, which I encountered particularly in Bobrek. A concept created a distance, which made it difficult to have an affective relation with the material condition of everyday life. This distance made my practice seem too abstract or aestheticized – with a reflection of 'aesthetization of the political', in mind. Following this, after the trip in June I was stuck with my practice. I felt that I had paid attention only to major or obvious refrains such as the money exchange, representations of women, the mining industry, fear, traffic, commercial city centres, immigration, and so forth, when my original task was meant to get in touch with the minor and not with the obvious; with the non-discursive and not with the representations. I remember sitting in a train from Katowice to Warsaw

48 These concepts will be elaborated in the following chapters.

reading my notes with the book by Janell Watson[49] on Guattari's diagrammatic thought and how I felt a chilling discrepancy between my practice and a theoretical approach. It became a tactile and physical struggle to make those two sides meet in this project. I started to realize that it would not be possible and, moreover, I started to notice a difference between the imposed processuality of the life of middle-aged women in Bobrek and the solo performance of mine as a product of culture. These intricate but important differences between the process and the product, no matter how ephemeral it might have been, will be more thoroughly elaborated and analysed in the final section of this book.

I had made a decision that the performance was going to be based on the collected material, but I would not ask the participants of the workshops to perform in it. Aside from my distress at this discrepancy, my practice seemed to be a messy process, too. When I had used the metaphor of fog to describe neoliberal biopolitics, I sensed a groping in a fog that I was trying to make sense of so ardently and desperately, but Bytom seemed to remain fuzzy and obscure unlike the photographs taken of the city. Moreover, the process of transforming narratives of the participants into a scripted performance was in danger of being turned into sentimental stories of decay and depression. My rather presumptuous idea of a theoretical apparatus of schizoanalysis applied to life as a model for practice did not work. To analyse everyday events via a complex system of schizoanalysis did not create embodiment of the acquired material in my practice, but more distance and analysis; not process but production. I constantly felt unsure where I was heading to, unclear about what was meaningful and about the reason why I eventually searched for meanings. In Bytom, this theoretical apparatus did not give me certainty but produced unnecessary distance from the participants, from children, elderly people, artists, students and the unemployed mothers in Bobrek.

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49 Janell Watson's (2009) book on Guattari acknowledges the historical and biographical aspect of Guattari's writing and explores the relevance of his theoretical ideas to topics as diverse as the May 1968 student movement, Lacanian psychoanalysis, neo-liberalism and the subjective dimensions of information technology.

During the first meetings in Bobrek a local woman voiced her suspicion towards artistic practices such as mine. She asked me what would happen after the workshop. Would she continue her life in Bobrek surrounded by domestic violence, drugs and alcoholism after she had shared her experiences with me, or would there be a significant change in these conditions? She continued her inquiry by asking whether I would just leave and become potentially famous because of her stories. Her cynical, but coherent insight into the do-gooders of the culture industry abusing the already exploited people was crudely accurate. The social workers of the Bobrek Activity Centre MOPR[50], where my workshop was held, told me later that some years ago there was a TV drama made about the life in Bobrek[51]. During the shooting of the film, people from Bobrek were helpful but, after they had seen the final work, they were furious. They felt that their community was depicted as being somewhere between purgatory and hell filled with sociopaths and junkies as a kind of warning example of the badly managed neighbourhoods in post-socialist Poland. They felt betrayed by the fact that their everyday life had been turned into social pornography. Therefore, the woman's comment arose not only to check my integrity, but also to remind me of how the culture industry detaches the infinite possibilities of the real into predetermined signifying structures, such as dramaturgy, characterization, fiction, art

50 Miejski Ośrodek Pomocz Rodzinie, Program Aktywności Lokalnej.

51 *Herkules* (2004) by Lidia Duda, Televizja Polska.

exhibitions and performances. That is to say, how cultural do-gooders produce subjectivities or identities in order to capitalize on their lives. However, this distinction between the process – the community's openness to participate – and the product – their disappointment at the repetitious administration or management of the reality – was of the utmost importance in my project, to keep in mind how the process and the final product have a very different impact on the reality.

The participants of the workshop at the MOPR, 14 August 2012, were middle-aged or retired women, but active members of the community. Following my instructions they focused on their everyday life and depicted their experiences in the form of drawings, maps or diagrams. The topic of the workshop was the transformation that had taken place in Bytom in the past twenty years. I asked them to reflect about the effect of this transformation on the community's social, mental, physical, economic and environmental life, from their subjective perspective. I instructed them to pay attention to different parts of their everyday lives and to use different colours, texts, symbols, lines, images or patterns to define them. Those parts were the following: the places of importance, functional places, rules, laws, regulations, obstructions, emotions, attachment to people, plants, animals, memories, thoughts, ideas, critique and ideologies. After all those aspects had been drawn I instructed them to make connections between those functions and asked how their lives were connected with the larger context of Bytom, Poland or Europe. Lastly, I interviewed each one of the participants and asked them to describe the drawing they had just made.

A diagram is not only an expression of a subjective point of view, but a reflection and assessment of each subject's place in a network between animate, inanimate and abstract beings.[52] A diagram is an articulation and a construction of the affective, carnal and discursive relations in that network. Two children in the workshop drew their rooms and playground where they used to play. Their room had a carpet, bed, table and laptop computer on it. One of the children's grandmother depicted another scene in the playground, however – not in the playground in Bobrek, but in a neighbouring area, Karb. She commented that an accident happened in the local playground, and after that she started to go to another playground in Karb, a few kilometres from Bobrek. One of the women, a loud and strong character, had worked for over forty years at the steel factory at Bobrek. She was very opinionated but, in contrast, her drawing was inhibited

52 "The diagrammatic or abstract machine does not function to represent even something real, but rather constructs a real that is yet to come, a new type of reality" (Deleuze and Guattari 2005, 142).

and resembled more a list of things that had happened to her and in Bobrek in the past ten years, after her retirement. Many of the women were very upset about the loss of their Cultural Centre, which was boarded up a few years ago. These women complained about the alcoholics who hung around their doorsteps. Some of the participants had to move from time to time from flat to flat in Bobrek, for various reasons. However, they would still depict their surroundings in the drawings as neat places to live in. It made me wonder at the difference between the depiction of what the places would potentially be and what they really felt them to be. The potentiality of the reality was intermingled in a diagram or drawing. In a more imaginary and fantastic depiction a local poet described the Bobrek neighbourhood in detail with a surreal depiction, with cats, green areas, a cemetery and various plants and trees behind the Bobrek residential barracks.

Bobrek is located about a fifteen-minute tram ride from the old square, *Rynek*. Thus, isolation is not created by physical distance, but by the missing infrastructure or social connection with the city centre. Bobrek felt more like a village than a suburb and maybe that was the reason it had a sense of community, aside from all social, economic and environmental problems. The women who took part in the workshop organize events by themselves and through the MOPR. Most of them have lived a long time in Bobrek – some over forty years – and therefore they had witnessed the effect of the economic transformation in their area, and how it had been affecting their lives and the community. In the past twenty years, Bobrek has declined from a respectable neighbourhood into a 'problem' area. Before the 1990s sixty per cent of the people living there were working in the Bobrek mine or the steel factory. Now the numbers have turned upside down, and most people are unemployed. The women claimed that people themselves were not the problem, but that the misery was due to disinterested and weak city administration. They complained that they were forgotten by the city hall.

The hundred-year-old barracks, the *casern*-type housing district, was built by the German empire at the beginning of the 20th century. The Polish film director Kazimierz Kutz has described the development of the area, and makes a vivid connection with Bobrek and the Silesian autonomy movement. Behind the residential barracks, there is *hawda*, a mining waste dump, which has been used to dump the minerals from the mining extractive processes. Moreover, someone illegally dumped ammonium and other toxic waste some years ago and, due to this, the air in Bobrek smelled like rotten fish when I visited it in summer 2012. The presence of domestic violence, alcoholism or drug abuse, which none of the women mentioned directly, seemed to be only a fraction of the reality, and did not

have the predominance it has in the film *Herkules*. Moreover, it seemed that the children running around the neighbourhood were taken care of or were watched over by these women, as would possibly happen in an agrarian, village community. Some basic instinctual behaviour of attachment, "lasting psychological connectedness between human beings," functioned in this community, as John Bowlby (1982, 194) writes about attachment. This notion made me ask myself why this attachment seemed to have declined in the more developed service-based communities such as Katowice or Helsinki. Why does 'attachment' seem to decline in the management of neoliberal biopolitics? In Bobrek the exploited had almost nothing to hang on to, but seeds of self-organization had become actualized, however limited due to the material conditions and lack of administration. But were these seeds there only because the contemporary biopolitics had set this as one of its paradigms, as collaboration, co-operation and competition?

After this short workshop I felt exhausted, confused and angry about the situation. What could I really do here? On the bus I told my assistant Radek about a project by the Dutch artist Matthijs de Bruijne, who built a closed-network radio station for a mental hospital near Utrecht. I felt a need to do something like that in Bobrek, to instigate some real changes. However, I had to consider my own practice as a performance artist and continue asking what performance could do. Would it only fail? Bobrek reminded me in very concrete terms that a single artist functions only if the structure is taken into consideration, which is what CSW Kronika had been doing for years in Bytom. It is the other side of the neoliberal summons for collaboration. Or is it the other way around? Is it that the biopolitical management has appropriated and axiomatised generic group behaviour to speed up production? As a single artist my abilities to make a change would be miniscule, if any. What would make a difference would be to strengthen the collaboration between the agencies of Bytom, such as Kronika and the people living in the neighbourhood, and not to focus on my individual project. In these conditions an artist is linked with capital and neoliberal practices. The artist is intuitively seen as part of the creative class, the affective and immaterial labour, which the people in Bobrek seem to be most alienated from. The artist is seen on the side of capital and not by their side in everyday misery. However, it is one of the options for the artist to function as a collaborator in turning the common suffering into struggle.

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From the point of view of an artist, poverty may function as an object of desire. When a participant in a workshop gives details of his or her everyday experiences, which have very different conditions from those of an artist, then practice will, in one way or another, produce interpretations of the reality of theirs. During the process in Bytom I had to draw a map of my projections and desires in order to articulate this obscured position as an artist in a foreign place or an artist as an alien. This is also apparent in the articulation of my place in the performance; in other words, what is articulated is not only factual, but interpretation, where desires play an apparent part, too. Obviously I needed to ask myself what attracted me to Bytom or to these stories. More than once I heard a story about the collapsing mining tunnels under the city of Bytom, causing damage, about or how these accidents made blocks of flats collapse[53]. The earth is like a Swiss cheese, or a scene from *The Strike* by Sergei Eisenstein, a space of holes (Deleuze and Guattari 2005, 413-14). A story about mining tunnels affecting the structure of buildings or a sinking city created an affective relation with my theoretical and affective aspirations, but these stories were not only factual. There was a desiring-machine relation between the holey-space, collapse and earth, where people are living amongst these dystopic, post-industrial conditions. It is a dystopic and decadent desire, often found in science fiction. The sociologist Gabriel Tarde (1905, 21) writes in his science-fiction novel *Underground Man*:

> It was towards the end of the twentieth century of the prehistoric era, formerly called the Christian, that took place, as is well known, the unexpected catastrophe with which the present epoch began, that fortunate disaster which compelled the overflowing flood of civilization to disappear for the benefit of mankind.

The cataclysmic and dystopic desires are a messianic wish for a revolution of the earth in the world. However, within this desire, an artist is mostly confronted with complex constructions, which do not function productively with this fantasy. I will try to articulate these disjunctive relations between a process and a project, which do not support each other and where the latter requires 'cuts of flow' in order that a production can take place. Process is not dependent

53 See for instance: http://www.dziennikzachodni.pl/artykul/804309,katastrofa-w-bytomiu-trzy-kamienice-zawalone-wideo-i-zdjecia,1,4,id,t,sm,sg.html#galeria-material

on this signification, but may function without any signified position in desiring-conjunction. That is to say, a process itself produces changes in the real without a conclusion in the form of a final product. Both process and product have their distinguished impact on the real.

One of the last interviews in the project was with three young men at Karb on 15 August 2012. I met them at their 'club', which was a basement room in a block of flats they lived in. In the room they had a sofa, a computer and they even had a small audio-recording studio built, where they could record the vocal tracks for their hip-hop band. It was just a small room in the basement, pin-up posters plastered on the soundproof sheets. Indirectly they informed me that hip-hop in Poland mostly reflected the nationalist and more right-wing ideas, through such artists as Dohtor Miód. I felt perplexed and had difficulty in approaching their attitude and ideas. However, I felt that they had quite generously welcomed me as a stranger to their territory. They told me about the conditions which young adults had to cope with in order to make a living in that area of Poland. They often worked on the construction sites, but only in the grey market and not as official workers. They were paid reasonably well, but had no insurance and no guarantee that they would be paid. To work officially, they would have to have contacts either through friends or family. Otherwise they would do odd jobs on the black market such as producing bullets for replica guns. Compressing these bullets, they had made some hundred złotys per hour – a good salary for an easy job. One of the young men's fathers lost his construction company in 2007, and started to make a living by selling stuff on Allegro, the Polish version of eBay. Since he knew a lot about antiques, he was able to locate valuable items among trash and junk left on the streets or sold below their real price in the second-hand markets. His cleverness was a clear example of the particular situation in Poland, where economic transformation limits life in such a way that one must become inventive and bend the law in order to survive. Aside from these minor felonies it was also common practice at Karb and Bobrek that some people had to steal coal from the coal wagons for their own use or to share it among their neighbours in the community.

What was confusing for me in this part of the project, while meeting these people in Bytom, was that most of the participants in my workshops, such as these young men and Radek, did not feel that life in Bytom was precarious or hellish, as was often pictured in the media, or that would fit in my dystopic fantasy. In fact, there was no worry about an economic collapse, since they had understood the nature of capitalism as a process. Yet the community, which was

once built around the factory, was now gone with nothing to replace it. So why they did not feel depressed or alienated? Even more so, I asked myself why an extremely progressive and vibrant artists' organization like Kronika functioned successfully in Bytom. From this point of view artistic practices should not be seen as autonomous, but integrally connected with their social and political surroundings. Neoliberal biopolitics forces an artist or artists' organizations to choose between entrepreneurship and social networking – with apparent contradictions. Thus the problem of the disjunctive relations between the process and the product lies in the need to make products or to signify the flow of meanings. The product is a signifying act, which will eventually damage the impact of the process, at least to some extent. The artist's desire is incongruous with the other flows of desire or production taking place in reality, as at the meeting in the workshop in Bobrek. In other words, an artist must ask questions about the nature of these desires, such as the desire to make sense, the universalization of themes, or the aesthetization of a process into a product. That is to say, these flows of desire are not initially known or may not be of any help for the workshop participants in Bobrek or may not be visible to them while they are witnessing a performance ~~*Life in Bytom*~~.

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After each trip to Bytom, I started to go through the collected materials. In September 2012 I started to work with a structure for the performance, either to produce randomly chosen seeds, keywords or cues. With seeds I mean heterogeneous imagery, live footage, text or objects acquired, which I tried to embody. For instance, there was a seed created, which was based on the Polish science-fiction film *Seksmisja* (1984) by Juliusz Machulski. This seed started at first from a need to turn the scene into a science-fiction performance. After some physical practice and trying it out with costumes, sounds and different settings, only very little was left from this practice, which eventually was embodied in a white, fabric tube seen at the beginning of the performance. It represented a railway tunnel. One difficulty that I noticed was that, when I compared my work *in situ* in Bytom, the neutral practice space at the Theatre Academy in Helsinki led to quite obvious structural decisions. Objects carry a refrain within and create a specific *milieu*. A black box theatre is not a mining tunnel. Only through affective and carnal conjunctions with materials, objects or machines was I able to manipulate some reminiscent into refrains as parts of the performance. However,

incongruence is produced with the specific context and conditions of Bytom – or, more specifically, Rynek, Agora, Karb, Bobrek or the Szombierki power plant. The process of creating a product or finalizing a project had the inevitable price of rupture, discomfort and incongruence, which in turn was experienced in the carnal knowledge. I felt that Bytom was sliding into a fog at the same time as the product of a performance was getting ready.

I did not use any specific method of organizing my material in taxonomic or structural order. The method was more of an affective interest or tracing of the life experienced in Bytom. In one of the last trips to Bytom I visited the collection of the Upper Silesia Museum, and examined romantic paintings such as *Murzynka* (Negress) from 1897 by Aleksander Gierymski or *W Pracowni* (In the artist's studio) from 1885 by Wacław Koniuszko. These works appeared in the script indirectly, as did the documentations of Silesian village rituals in the early 1900s, where a man dressed in a bear costume made out of hay visits the house of a young couple to wish them a good life. Some materials from the local newspaper "Życie Bytomskie" became both a factual and an affective reference to the recent changes in the city, such as recordings of the collapsed buildings. A Polish underground classic film of absurd comedy, *Miś* (1981) by Stanislaw Bareja, affected my working process similarly to the *Silesian trilogy*, but from an absurd and surreal angle. It is clear that cinema played a significant part in the performance and work on video. I reflected on the loss of cinema halls as signs of the brutal effects inflicted by neoliberal capitalism, when they had been replaced by massive Cinemax complexes. Kino Gloria started to show films in 1935 and the first film shown was *Treasure Island* (1934) by Victor Fleming. Aside from other cinemas such as Kino Bałtyk, Kino Gloria was one of the independent cinemas showing both foreign and local films, but it was the last, closing its doors in 2007, and eventually it was burned down in 2011. It was cinema which flourished as a means of both critique and leisure throughout the industrial period, and thus it was cinema that also had either to collapse or had to modulate the form of expression during the twenty years of neoliberal transformation. The cinema as a medium had become an obsolete device. However, it was those films or -- in a more distant reference -- the performance by Spalding Gray and the documentary film about it by Jonathan Demme, *Swimming to Cambodia* (1987) and the performance by Vito Acconci, *Undertone* (1972), which affected my choices in the style of performance. There was also a direct link with industrial, American popular culture due to the affective slogan: 'Bytom is the Detroit of Poland'. Thus, in order to create a link with the rise and fall of industrialism I

used two songs from that period, created by the American music industry in the 'Motor City': *Working in the Coal Mine* from 1966 by Lee Dorsey and a version by the Flying Lizards of the song *Money (That's What I Want)* from 1959 by Barrett Strong. Those songs were not chosen only as background music, but were meant to create connections with Bytom and the transformation from industrialism to post-industrialism. It was not only a nostalgic connotation, but a notion that as much as the industrial culture has changed form, the same had happened with the working-class, urban popular culture, as well.

In the production of the performance video I used some methods by Georges Perec and Raymond Queneau from OuLiPo, as it was in the performance *Loop Variations*. My original idea for the structure was to follow the basic grid, or *Graeco-Latin bi-square*[54], which is used by Perec in *Life: A User's Manual*. In the book this system produces ninety-nine chapters with micro-scenes or views accordingly. I followed this system and produced a hundred micro-scenes or 'seeds' from the material gathered, and collaged them in order to make ten scenes[55]. These seeds were part of the written script of the performance *~~Life~~ in Bytom.* They were also found in the imagery used in fifty posters shown in the exhibition and in the video *Wywrotka / Capsizing*. Similar to Perec's writing method, other works of art or correlations with popular culture were quoted or paraphrased in these works. For example, a glass on the table functioned as a cue or affect from Spalding Gray's performance to guide the action in a certain direction. In other words the performance was inhabited with these refrains, cues or 'seeds', which functioned like tiny 'machines'. Literary devices used by OuLiPo were turned into aleatory instruments of annihilation and failure, as a kind of shadows of a performer. In an aleatory structure the potentiality of

54 "This mathematical term, also known as an orthogonal bi-square, has attained a certain literary currency thanks to Georges Perec's use of a 10 x 10 bi-square in organising his novel Life: A User's Manual." (Mathews, Brotchie and Queneau 2005, 154). Perec describes the use of the bi-square in the following way, "So I decided to use a principle derived from an old problem well known to chess enthusiasts as the Knight's tour; it requires moving a knight around the 64 squares of a chess-board without its ever landing more than once on the same square [...] For the special case of *Life: A User's Manual*, a solution for a 10 x 10 chess-board had to be found [...] The division of the book into six parts was derived from the same principle: each time the knight has finished touching all four sides of the square, a new section begins" (Op. cit., 172).

55 Such seeds would be as such as these: "The day the house collapsed", "Bytom has sunk by 9 metres in about 20 years", "Zapiekanki from the hole-in-the-wall kiosk by the Plac Sobieski", "Karin Stanek Square", "Bobrek is hell. Karb is almost hell", "Cinema theatre in ruins by the square. What was the last film shown?", or "Road to Katowice (number) is the way for more fun (more divine)".

annihilation is present, which is clear in *Life: A User's Manual,* where death and destruction are present.

Another method, which did not come to a conclusion, was to invite workshop participants to write diaries, to adopt the method of the British sociology group "Mass Observation" starting from 1936[56]. My take on this was to ask people to write a diary and describe a day in their life. I asked them to choose an object, a machine or a device, which was used every day, and to write about how this device connected with other people or communities. This is similar to how machines and devices were approached in the performance *Tell Me About Your Machine*. My plan was to leave this kind of instructions in public places such as kiosks, second-hand shops, cafés and so on. However, this did not seem to work, and so I kept collecting material in direct interview format. In the performance *~~Life~~ in Bytom*, I did not seek motivation for the neoliberal transformations, but, in turn, the way in which to go on, whilst transforming place, where each halt or movement fluctuates in the presence of blunder, annihilation, amnesia and negativity.

Throughout the process, I did not erase or hide the presence of my subjectivity in it. What was the impact of this artwork in the levels of discursive, material or affective knowledge and in relation to everyday life in Bytom? The working process affected the people of Bytom, but it is hard to tell if a transformation did take place. My position as an artist and not as an ethnographer or sociologist was clearly articulated throughout the process in interviews or workshops. Barbara Bolt (2008, n.p.) writes that "through the practice, the artist comes into being," and the work itself has "power to transform the world." In the case of performance, one question remains: If the process leads to the threshold of 'new', or does the 'work' reproduce repetition with the same in the performance? Do we only reiterate the new in our actions and performances, as if we reiterated a simulation of the truth? It is a performative act, which is not foremost about the significance, but it "does something in the world," and that it is "about force and effect" (ibid.). According to Bolt, these effects are discursive, material and affective (ibid.). However, Annette Arlander has suggested that, aside from the

56 "This project, which was to 'collect a mass of data based upon practical observation, on the everyday life of all types of people', was initially formulated by Charles Madge (a poet and journalist), Tom Harrisson Can (anthropologist and ornithologist) and Humphrey Jennings (a film-maker and painter). Based primarily on an expansion of ethnographic techniques to study the everyday life of Britain, it (at least initially) suggested a radical reconfiguring of ethnographic practices. In certain ways the assumption that a 'civilised' culture like Britain in the 1930s could be approached using the same language of ritual and belief that guided anthropologists in their discussion of 'uncivilised' cultures, challenged any assumed 'natural' superiority of western culture" (Mass Observation 2002, 145).

effects of the work, we should also consider the consequences of the process, as well[57]. Arlander herself has produced a vast number of performances based on the simple requisite of 'performing landscape', where she has documented herself in the same landscape by returning to the same place once a week for one year performing the same action. Of returning to the site, she writes:

> To change your attitude or relationship to the environment or to a specific place you initiate new practices. [...] One relatively easy and rewarding way of 'meaningless work' is to visit the same place repeatedly, to return to it regularly, for long periods of time. [...] Perhaps this way of returning to a place, of creating repeated interruptions in your own life, could also function as a practice of resistance. [...] [p]erhaps we should speak of alternatives instead. (Arlander 2009, 2)

In relation to Bolt's and Arlander's arguments, I ask how one can distinguish the impact of the workshop in Bytom from the actual performance presented at the CSW Kronika in Bytom. Would it be correct to say that the interviews followed a reiterative paradigm, where people also articulated their preoccupations to me as an 'alien' visitor from Northern Europe? How can one verify a discursive, affective and material difference in our relationships or the impact to distinguish them from the other meetings with artists, film-makers, writers, and others? These workshops and discussions with locals in Bytom were part of 'meaningless work', which will never be reiterated in the final project on video, and performance. However, when I returned from each workshop in Bytom to Finland, I was not able to consume and analyse the vast affective, material and discursive effects I had received, and thus most of them were in one way or another 'wasted' and never did find their way to the final product. Still, would it be right to say that nevertheless they did affect my decisions or inclinations about the kind of prerequisites I requested of the final product, in other words, that there was a consistency with the impact of the process on the affective knowledge, which may remain a-signified, yet play a part in the actuality of the final work?

The performance ~~*Life in Bytom*~~ was repeated in other venues, but it was first presented for the people in Bytom in collaboration with the CSW Kronika.

57 "The working process might, for instance, produce unwelcome side-effects, like a possible heap of waste, not considered to be part of the actual work" (Arlander 2012, 1).

A journalist from Gazeta Wyborcza[58] asked if my approach and point of view of the life in Bytom was justifiable, in other words, if my interpretation of the socio-political and affective trauma created new point of view or reiterated the same? I argue that a performance does not have to be a cathartic scission as Erika Fischer-Lichte has argued, where performance produces irreversible or even traumatic transformations of the viewing subject, but performance may be only a repetition with a difference – and not with indifference – where it may produce socio-political transformation without a catharsis or rupture[59]. Here artist, participant, assistant or viewer may adhere to the concept of 'interruption', as Simon O'Sullivan writes, or to an interval. The subject may be an interruption against the *dark background* of the inaccessible world, or the plane of virtual and potentiality – of that which has not been actualized, of that which is located on

> a kind of spectral (and dark) double to our own universe. [...] The other plane – the double – is also infinite in character insofar as it 'contains' an infinite field of not-yet-actualized virtualities (things that are unperceived – unsensed – by me). (O'Sullivan 2012, 42)

Thus, performance as a result of the process may have an impact, yet no transformation may appear inclined towards a curative practice. An interruption is a cut in the flow of signified and a-signified matters, which have the power to produce meaning. However, it is not a cut or scission in a cathartic sense, but conjunction or disjunction in the assemblage, which are productive. Therefore, performance may not produce cathartic transformation, but it may produce new connections – conjunctive or disjunctive desiring-connections either on the affective, carnal or discursive level – or new functions. The significance of the performance is not on the veridicality of the action. It is difficult or almost impossible to signify the transformative effects of the project *~~Life~~ in Bytom*. These projects require a production of refrain, in other words, they need to situate themselves in the singular context and create consistency, which thankfully CSW Kronika keeps producing in their socio-political practices, which take shape in discussions, exhibitions, urban excursions and workshops. In other words, the production of the new may take place in an instant, but to create consistency an altogether

58 See Iwona Sobczyk in the online version: http://lifeinbytom.org/reflections/reviews/

59 See Erika Fischer-Lichte on Hermann Nitsch (2008, 54) and on the transformative power of rituals (ibid., 190-91).

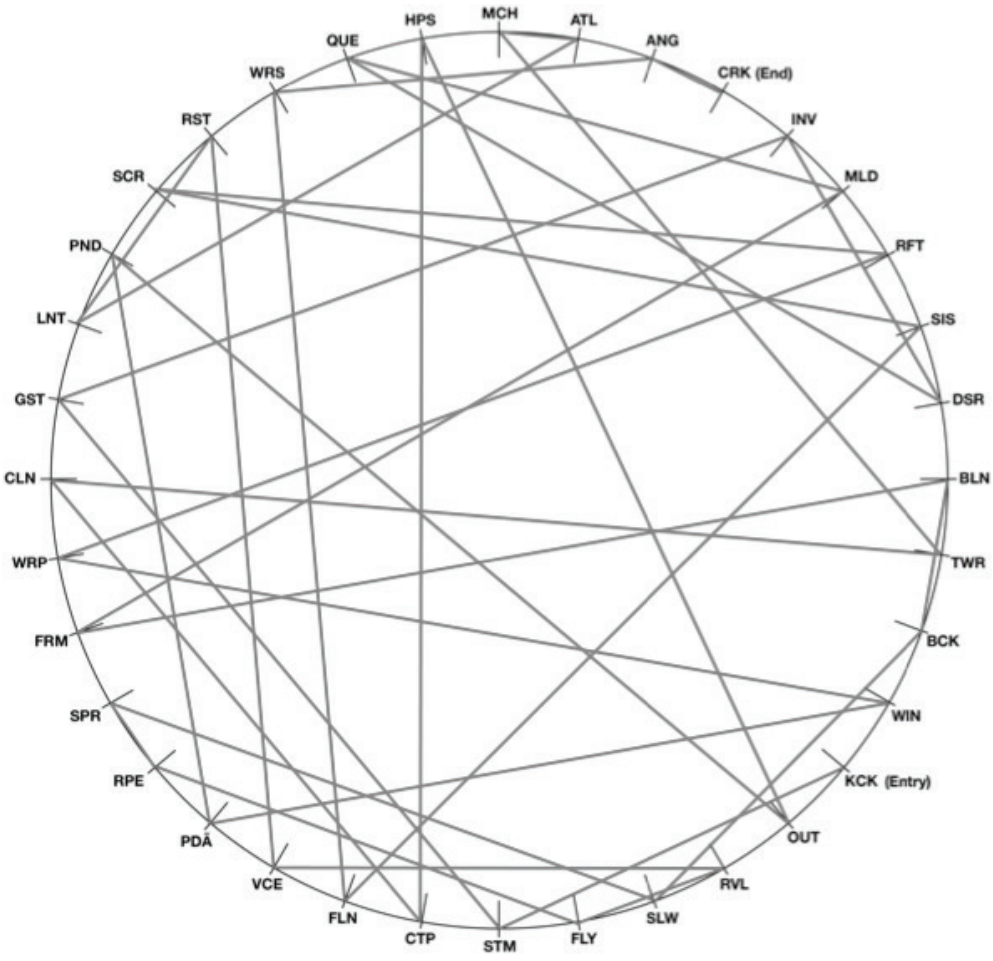
different duration is required – or, in cynical terms, one needs to keep showing the same documentation of a single performance over and over again in all possible media and venues. Refrains are endemic like birdsong; they change in time and in relation to different contexts and localities. When immanent capitalism uses a function of decoding on these refrains, that is to say, when it unhinges them from the territory and replaces them in another, or when it creates axioms out of these refrains, where the only thing that matters is that they function, then these decoded refrains start to have a kind of gimmicky, pop quality. What follows is that the prerequisite of an artwork to be transportable, transmutable and translatable is to have flexibility for decoding – like MP3, which is a format that compresses a sound file to be more transportable. I experienced this effect in the performance of *Life in* Bytom, presented at the Kiasma Theatre, Helsinki, in February 2014, where the audience may not have had at all the same affective, carnal and discursive connections with the performance as did the audience in Bytom.

In their book on Kafka, Deleuze and Guattari offer a tool devised from Franz Kafka's writing, called *minor literature*, where artists may use tactics and not facts, or rather, he or she uses only partial facts. These partial facts are *minor*, in that "minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language" (Deleuze and Guattari 2003, 16). Minor is a construct and an interval[60], not a lie and not a truth, since it is only the major which may verify truth. If we regard major as being the dominant regime of normativity, then minor is the beholder of the heretical 'something'. However, we might need to reconsider this musical terminology, since minor in the case of Kafka refers to a status without a territory, and not only the mode of a scale. There is no need to look for a literal truth of the artwork as an icon, but to distinguish the tactics of the minor, which is a need to perform or challenge us with a minor performance. In my predicament, the context for a minor performance is not a dramaturgy of post-industrial drama, but complex contingencies of the everyday. In the dominant signification, the actualization of potential in the everyday context is presented as a potentially productive or good life. However, this biopolitical management of good life is a mess – a crisis in the fog – and not a reflective experience of a modernist *flâneur*. It is here that resistance against

60 See Rancière (1994, 98) on heresy and interval, where he writes that "[t]he concept of culture [...] has the sole effect of effacing this movement of subjectification that operates in the interval between several nominations and its constitutive fragility: the absence of the body instead of the voice, the absence of the voice instead of the body, the rift or the interval through which subjects of history pass. It identifies and localizes what has its being only in the gap of places and identities."

the oppression of capitalism proves to be futile. The dominant, major articulation of the everyday is a double bind, where exist the "binding to fantasies that block the satisfactions they offer, and a binding to the promise of optimism as such that the fantasies have come to represent" (Berlant 2011, 51). Crisis is put into a major language of the dramaturgy of accidents, whilst the real experience of the everyday is a continuum – crisis put on hold – which requires affective abilities of adaptation and improvisation. Here we can think of Kafka's method, when he had to utilize the crumbs of time in the late night to wriggle through his minor writing[61]. A performance may be a practice of 'minor', a construct within dominant and axiomatic capitalism. Here, minor is a construct and not an icon of truth. However, the consequence may be that in the deterritorializing context of any institution, these minor functions may be missed or unnoticed. These are the aspects that I will return to in the final section of this text, *Foyer*, which aims to describe differences between the processes, projects or products.

61 "Time is short, my strength is limited, the office is a horror, the apartment is noisy, and if a pleasant, straightforward life is not possible then one must try to wriggle through by subtle manoeuvres" (Kafka 1973, 121).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FRM
BCK
SPR
WIN
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KCK (Entry)
PDA
OUT
VCE
RVL
FLN
SLW
CTP
FLY
STM

CHAPTER 6

The Astronomer: Experiment, 2013

This part will present the methods that were used in a collaborative performance that the artists Cássio Diniz Santiago, Juha Valkeapää and I created in São Paulo in August 2013. It will present the practical constraints which were used in this six-hour experiment. The *Astronomer: experiment* was produced for the performance space of Sesc Pinheiros on 17 August 2013. It was not part of my doctoral research and as such it was never examined. However, since it was originally meant to be so, and because some of the quite significant problems in relation to my research came up during this process, I will include the description of the process and the results here.

As it was for the performance ~~*Life in Bytom*~~, in the *Astronomer: experiment* we started to work with 'seeds' or minor ideas in order to produce scenes which would follow arbitrary or aleatory sequencing in a performance. During the working process of three weeks, these seeds were turned into three-letter abbreviations – like airport codes, which produced a memorable or affective link to the scenes we had been practising. However, in the actual experiment in Sesc these abbreviations became mind-bogglingly abstract – constraining and liberating at the same time. To follow these codes produces stress, a kind of flagging a territory, which was to be explored in each different setting. They were distilled signals of combinations or kinds of abstract machines, which did not have a specific signification, but only guided our direction, like axioms. Obviously we knew these signals in our practice, but still they were more random than accurate. For instance, the abbreviation 'ANG' could have been interpreted in one specific way by all of us, or in three different ways. All of these possibilities might have

led to one single coherent action that would last ten minutes or conversely into a ten-minute layered experimentation.

In *Astronomer: experiment*, the collaboration took place through modulation and contamination. If one of us did not recognize what the theme or 'seed' for a particular ten-minute chapter was, he could either continue what he was doing previously, or modulate or mutate the previous chapter, or stop completely, or improvise or he could allow himself to be contaminated by the actions that other performers were doing around – without necessarily knowing what the theme was. We did not allow ourselves to talk about these abbreviations while performing, in other words, we did not remind another person who might have been confused at that moment what each particular abbreviation meant. Moreover, the order of these abbreviations printed on cardboard cards was shuffled prior to each practice and the final performance, which created a completely random order for the events in each performance. As a kind of diagram of the performance there was a circle drawn with these thirty-six abbreviations encircling it, like a clock or a compass. Throughout the performance we drew lines, or a 'flight-pattern' following the order of the signs picked out. This circular diagram produced a map of the performance. The audience was able to follow the structure on a visual, circular map with 36 letter combinations. However, they most certainly had a very different signification for those combinations, or they must have ignored them completely and just observed the performance. Nevertheless, they witnessed our moments of confusion as well, since we all stayed in the same place. In the performance, we as performers randomly picked out these abbreviations written on separate cards. Each one of these 36 'items' had a duration of ten minutes, thus making a total of 360 minutes.

The site for the performance was a large balcony area at the multifunctional cultural centre of Sesc Pinheiros, which has theatres, a library, a swimming pool, a basketball court, a concert hall and a restaurant. We performed outside from early afternoon to evening. It was August, which meant a late winter in Brazil, and the weather was surprisingly cold and it started to rain during the performance. Jet planes were ascending in regular intervals to the nearby airport, providing us with a random soundtrack and visual elements. Our props were simple: some grey plastic pieces that were used to build temporary cushioning on the floor, chairs, loud-speakers, microphones, a loop effect box and a bell, aside from the diagram, cardboard signs and markers.

The project had started in 2013, when Juha Valkeapää proposed to collaborate à propos of the idea of "The Astronomer" based on an unfinished project called

L'Astronome between Antonin Artaud and Edgar Varèse from 1932. In Artaud's script[62], he describes a dystopic fantasy of the annihilation of the earth and the proceeding attempts to communicate with the star Sirius. Left unfinished, this script influenced collaboration between Mike Patton, John Zorn and the Ontological-Hysteric Theater of Richard Foreman in their project *Astronome: A Night at the Opera* in 2009. However, our attempt was not to respond to these projects, but to use the short notes by Artaud and Varèse as a seed for our experiment. For us, *Astronomer: experiment* was a metamodel of the astronomical, social and mental cosmologies of our times, and not of annihilation and despair, as it seemingly was for Artaud. Through our physical performance practice we asked ourselves how reality was being composed and how we could recompose, decompose or annihilate this reality through performance. In other words, we were looking for some 'lines of escape'[63] through performance practice. Instead of departing on a predetermined or 'improvised' track, this was a search for a line of escape – a departure for 'interplanetary discovery'. However, as we came to understand at the practice, or if it was not our unannounced wish already, such practice produced lines of escape, which took place behind our backs, too. The process functions, adjacent to our more articulated plans. The process is often too fast for comprehension. In my view, this was the main reason for the experiment, and only secondary with regard to the chance, modulation, mutation or improvisation taken place during of a performance. We had understood that we would be unable to capture any essence of co-operation or collaboration by rules or obstructions, but paradoxically these rules made this discovery of ours visible for the audience. In the process a discomforting ambiguity surfaced be-

62 Excerpt from the script written by Artaud (1971, 79-85): "Darkness. Explosions in the dark. Harmonies cut short. Raw sounds. Sound blurring. The music gives the impression of a far-off cataclysm; it envelops the theatre, falling as if from a vertiginous height. [...] Street cries. Various voices. An infernal racket. When one sound stands out, the others fade into the background accordingly [...] A hysterical woman wails, makes as if to undress. A child cries with huge, terrible, sobs [...] Sudden stop, everything starts again. Everyone takes his place again as if nothing has happened [...] Incomprehensible dream voice: GREAT DISCOVERY. GET YOUR GREAT DISCOVERY. OFFICIAL. SCIENCE BEWILDERED. OFFICIAL. NO MORE FIRMAMENT. NO MORE FIRMAMENT [...] SIRIUS ... SIRIUS ... SIRIUS [...] THE GOVERNMENT URGES YOU TO KEEP CALM [...] EARTH ONLY MINUTES AWAY FROM SIRIUS. NO MORE FIRMAMENT. CELESTIAL TELEGRAPHY BORN. INTERPLANETARY LANGUAGE ESTABLISHED."

63 *Ligne de fuite* has also been translated as *line of escape*: "While a 'line of flight' would normally designate the actual or projected itinerary for an object moving through the air, the French term *fuite*, translated as 'flight', denotes the sense of 'fleeing' or escaping, but not of flying. In fact, in the English edition of the Kafka text and of *Anti-Oedipus*, line of flight is translated as 'line of escape'" (Young, Genosko and Watson 2013, 183).

tween escape and return, which opened up a movement – a slippery movement between ossifying paranoia and inaccessible contingency.

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In this experiment my interest lay in investigating how to distinguish such arbitrary practice from improvisation, authentic movement or aleatory avant-garde practices. For instance, we had a clear relation to aleatory practices initiated by John Cage, where his aim was to eliminate purpose and personal intentions from the practice[64]. Similarly with his practice, we aimed to undermine the authorship of the work, but still focused on the constraining or catalysing functions of this type of practice and the way in which it might produce lines of escape. However, we need to distinguish minor and mutation from variation and improvisation. Variation is always related to a theme, a variation of the dominant theme, viz., that variation takes place within the known territory, or will return to the dominant key, as in a fugue. Variation denotes a change or slight difference in conditions within certain limits, or it may denote a benign growth, like a wart. Improvisation

64 "I frequently say that I don't have any purposes, and that I'm dealing with sounds, but that's obviously not the case. On the other hand, it is. That is to say, I believe that by eliminating purpose, what I call awareness increases. Therefore my purpose is to remove purpose" (Cage in Kostelanetz 2003, 220).

is a practice based on the skills and abilities of the player, where the concluding aim is to find a cohesion or attunement either with the environment or with the other 'players', aside from skilful departures around the theme. It is a key for co-operation in any forms of production in publicly organized space. However, improvisation takes place extemporaneously or unforeseen, yet 'something' is provided in the act itself. This is not the case in minor practices, where Kafka or Burroughs are taken as an examples. In respect of improvisation, the minor has a relation only through the signification by the dominance, which, however, is not the case if the minor is seen interdependent as an unpredictable force and not as a mode of improvisation or variation. The minor is not produced by variation, but through mutation: through jumps and cuts in intervals. Mutation is a changing alteration, where the change of the structure resulting in a variant form may be transmitted to subsequent generations, or the rearrangement of larger sections. Mutation is irreversible, where variation reserves a possibility to return to the original. For example, we do not read Kafka, Burroughs or James Joyce while keeping in mind that the text will be only a variation waiting to return back to the normal syntax, again. Mutation may, and will be without a base.

During the lines of escape, which may appear crude or skilful, gliding or ossifying, there is no relation to dominant-subservient dichotomy. Following my argument, the prepared piano[65] developed by Cage is not only a variation of a piano, but transforms the instrument to produce exits and lines of escape, too. The physical alterations of the instrument create ossifying constraints or a gliding escape into new articulation of potential. As a result the prepared piano is a becoming-monster or a becoming-mutation. Some forms of conclusive mutation would be, for instance, the *12 Piano Compositions for Nam June Paik* (1962) by George Maciunas, and especially *Piano Piece #13 (for Nam June Paik)*, which calls for all the keys on a piano to be nailed down[66].

65 A piano with objects placed on or between the strings, or some strings retuned, to produce an unusual tonal effect.

66 "Fifteen years later, in Wiesbaden, not too far from Darmstadt, there took place an international festival of what was advertised as 'very new' music. This was the first Festum Fluxorum, staged at the Städtisches Museum during the September of 1962. It had been organized by George Maciunas, a Lithuanian-born American who was working as a designer for the American Air Force in Wiesbaden. I can remember the night Maciunas called my attention to the dedication plaque, guarded on high by the Prussian Eagle: Dieser Bau wurde vollendet im Kriegsjahr 1915 'This place survived two world wars,' he said, smiling mischievously, 'so I suppose it can survive the Festum Fluxorum.' Soon after the fourteen Performances got under way, and word got out that we were chopping up a grand piano, we were *persona non grata* at the museum" (Schrenk 1984, 22).

In my view, our emphasis on the experiment was on mutation, viz., processual production of the real – and not on the well-proportioned improvisation or variation. Ironically, I would like to ask (in paraphrasing Barbara Bolt) what the discursive, material and social impacts of a misfired art project are, in which we learned through praxis of mutation? We need to have a capacity to let go of our preconceptions, in order for a catastrophe to occur and potentiality to actualize. We can find a perfect fulfilment of such practice in the book *Life: a user's manual* by Perec, where the utilized systems, structural devices and models slip throughout the book towards a catastrophical destabilisation of the ground, while Perec has fixed these points for an avant-garde masterpiece, instead of a lopsided monster. However, in the *Astronomer: experiment* there was a catastrophe taking place as a many-headed monster of a process, and with a premature result. There was an intricate system built, where various aspects of improvisation, variation, imitation, modulation, mutation and contamination were taking place. In the actual process these forms were used on the affective, carnal and discursive levels. It was an assemblage, 'a veritable invention' taking place live in front of the audience, but also in front of and in us, the performers. Such a performance is a monster. It is not meant to be a safe journey which returns back to the starting point, but it has a consistency of a becoming-monster and instead of a well-proportioned piece, our experiment became a lopsided proposition. We could say that the performance has a similar ambiguity to the famous cartoon "My Wife and my Mother-in-law" by W.E. Hill – either we see a young woman or wart-ridden old hag.

There were three performers in the *Astronomer: experiment* with different affective, carnal and discursive abilities or limitations. Each theme produced different affects and actions in each of us, where our responses were not like a-signified actualizations produced by an ATM card, but arbitrary and never the same, intricately incongruent[67]. If it had been an Automatic Teller Machine, then depending on whether you were hungry, tired, stressed or in love, this machine would have given you a different amount of cash each time, when requested. Artistic practice is not on the level of a-signified and a-subjective becomings, but an intricate play on all fields. Practice, which takes place in the pressure of abstract and concrete machines, cuts the flow of various elements – libido, economy, nourishment, affects and the cerebral. Thus, the existential territo-

67 See Genosko on ATM and Guattari's a-signifying semiotics in *Félix Guattari: A Critical Introduction* (2009, 109).

ry will change sometimes for a transitive period, but occasionally for good. It happened in the *Astronomer: experiment*, too. So it was impossible to repeat the performance any more in Helsinki, as was planned for January 2014. The practice forced contingent elements to collide in ways that split the group and therefore collaboration was not possible afterwards. The monster devoured its forbears.

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Monsters are not exclusive to artistic practice, but can be found in any group or collective practice. W.R. Bion (1975, 132-141) analyses it through the division between the Work Group and Basic Assumption Group, where basic assumptions are a substitute for thinking and a way to avoid the pain of reality. In Guattari (1984, 24-22) the question of a group is central for the whole concept of schizoanalysis and the heterogenesis of chaosmosis[68]. When a line of escape is produced, something is always taking place 'behind our backs' unnoticed. Thus an artistic practice as an enquiry built around gliding lines of escape and ossifying structures may be a precarious business. When some elements are building the consistency needed, some lines of escape are billowing unnoticed. To be specific, lines of escape may be noticed through non-discursive knowledge affectively or carnally. A line of escape may produce a departure for something else and the previous territory of existence will not survive any more. The stiches of the upholstery, or quilting points, do not hold, and practice may produce something transformative and intensive. Bracha L. Ettinger and Akseli Virtanen propose in their text "Art, Memory, Resistance" (2005) that an event may gather consistency around it in an instance, with very diverse results. Here, their foundation is on an accident or a catastrophe and specifically on *flight*, when they write:

> the moment of transformation begins with a stroke of the brush, a drip of the paint or touching the canvas, which may be unexpected. [...] art will always escape organization, and the vibrating strings between eth-

68 "[T]hese Z or Zen points of chaosmosis . . . can only be discovered in nonsense, through the lapsus, symptoms, aporias, the acting out of somatic scenes, familial theatricalism, or institutional structures. This, I repeat, stems from the fact that chaosmosis is not exclusive to the individuated psyche. We are confronted by it in group life, in economic relations, machinism (for example, informatics) and even in the incorporeal Universes of art or religion. In each case, it calls for the reconstruction of an operational narrativity, that is, functioning beyond information and communication, like an existential crystallisation of ontological heterogenesis" (Guattari 1995, 85).

> ics and aesthetics will always escape the political, while forming and informing it. (Ettinger and Virtanen 2005, n.p.).

In another example of the incongruence between lines of escape and the ossifying structures in the process is the initial practice of the performance group Kukkia[69] with Karolina Kucia and myself. We met in the "Postsovkoz4" event in the MoKS centre in Mooste, Estonia, in August 2004. In ten days we created a practice which led to a six-hour performance around the vicinity of that small Estonian village. (Kucia and Nauha 2011) However, this experiment established a practice which lasted for almost five years, and produced over a dozen collaborative performances and processual works. In the performance in Mooste, the audience would meet us in three different designated places at certain hours. For ourselves we had created the constraint of not talking to each other, but otherwise we were free to do what we desired or needed to do. We took some objects with us on our meanderings, such as a watermelon, a knife, fish and small bags. On one occasion we ran side by side on a country road throwing the watermelon to each other, which eventually fell and broke. We carried the pieces with us to a field. These pieces were put on my head, while I was lying down on the grass. I could hear Karolina devouring the watermelon beside me like a small animal, which created the effect of cannibalism. This event was repeated in front of the audience, when a piece of the watermelon was put on my head while I was kneeling on the ground. She started to scrape the watermelon with a knife, while it was on top of my head. At the same time a small village cat gobbled down pieces of the raw fish in front of us. The whole practice of Kukkia was in search of a balance between aversion and appetite, where practice is founded on affects and non-discursive means[70]. We experimented and produced excessively, but these 'seeds' were often spread in rapid strides, sometimes producing exits and entries, but often skirmishes and unease. The true transformation on the existential level was that our encounter and practice led us eventually to end our collaborative practice, but continued our relationship as lovers. So the experience of Kukkia may not suggest an idea that artistic practice ought not to meddle with the existential territories – such as love, care, attachment, anger, death or

69 'Kukkia' in Finnish is a plural form for *flower*, and verb *to bloom*.

70 One could think of the similar practices of Julie-Andrée T., Boris Nieslony, Pekka Luhta, Jouni Partanen, Stuart Brisley or Pentti-Otto Koskinen among many others from this perspective as affective transformations.

sexuality – but to recognize that they are essentially and implicitly there, behind our backs, most of the time. It is more of a question of what kind of apparatus is produced to modulate with them.

In the original idea behind the *Astronomer: experiment*, we were fascinated by the lines of escape produced by Copernicus, Kepler, Galileo or, in turn, by Poe or Kierkegaard. We knew that these territories were already being tried out by many artists such as Lygia Clark or, more recently, by the Ueinzz theatre group, which base their practice on the experimentation between escape and return[71]. These attributes of the processuality of practice, in contrast with the more solidified artistic project, indicate that a process may develop into a well-proportioned product, but may also lead into a mess, which permeate the boundaries of individuality or subjectivity. A process crosses the boundaries of a given subject and a group. My finding in the *Astronomer: experiment* was that artistic practice is not separate from other assemblages in the context of biopolitical management in immanent capitalism. The same parameters of modulation, mutation, improvisation or utilization of affective, carnal and discursive knowledges produce lines of escape and ossification of each particular existential territory. The experiment did not reveal, but directed one's attention towards the various abstract and concrete machines, "whose main focus is to facilitate and accelerate the circulation of data" (Marazzi 2011, 23). It is not that the assemblages of modulation and mutation are being produced by the biopolitical management and axiomatic capitalism, but that improvisation, mutation, modulation and affective knowledge are utilized in the 'just-in-time' labour, and they are essential parts of the contemporary production of efficacy in artistic production, as well. It is this ability to take risks indirectly embedded in any co-operation, which we have internalized as our ethos in collaborative practices. It is not a risk of the heroes of antiquity, but a risk of a businessman, that is to say, not an honourable risk related with the *oikos*, but the risk of dysfunctional calculation or an axiom.

71 See "L'hybride de Lygia Clark / O Hibrido de Lygia Clark" (1996) and "The Body's Contagious Memory: Lygia Clark's Return to the Museum" (2007) by Suely Rolnik or "Inhuman Polyphony in the Theatre of Madness" (2014) by Peter Pál Pelbart.

CHAPTER 7

Man-a-machine: schizoproduction, 2014

In the schizoanalytic practices that I had started in 2009 my attempt was to investigate the contaminated and affective repetitions which produce a subject in the post-Fordist era of neoliberal biopolitics. My aim in this part is to give a description of the processes, and to relate them more in a theoretical context in the section following these descriptions. One of the first performances took place in a small music club in Tomar, Portugal in May 2010, being part of a European artistic network event called X-OP[72]. Some few months before, I had set a similar framework for myself at a Perfo event in Tampere, in March 2010[73]. There was no plan and there were very few mental or physical preparations before the performance. I had set a guitar, an amplifier and a loop box on stage as tools for my action, but not much more. In quite similar terms the performance and media artist Matt Mullican described such a setting with the emptiness of the stage as being almost unbearable, and I related to that in respect to these performances of schizoproduction. I wanted to experiment with loops, stammering or obstructions of subjectivity. There was no choreography or explicit direction about how I should proceed. What the audience could see was not specifically a performance of a virtuous capacity to perform without a task or 'making sense by improvisation', but work on repetitions, glitches or malfunctions. In a repetitive practice prior to his performances Mullican is hypnotized. In this hypnotic state

72 www.kibla.org/en/coproductions-and-international-cooperation/past-projects/x-op/xop-dogodki/x-op-festival-time-and-technique-tomarabrantes-portugal/

73 Video documentation of the performance in Tomar is available here: vimeo.com/11704969

he recalls not being completely conscious of how much he repeats the previous performances. He describes the situation of entering a stage:

> What I do is always so particular – it's such a particular feeling, to go out there and not really have anything to do. Because I have to wait for myself to do something. [...] Then, again, if nothing comes out, then nothing comes out, and that's always a possibility. I find myself doing the same time I did time before, and time before that, and time before that. (Mullican, 2007, n.p.)

In Tampere and Tomar there was a common starting point in that I first walked around in circles on the stage. I felt disoriented and distant from the audience and the location. I did not make direct contact with audience, but I was nervous of their quiet presence, and at some point I started to grunt and make faces at them. I was scratching the floor with my nails and swirled around. I fell on and off the stage, which led to a loop of falling and swirling. I was not 'in' a particular state of mind, but I was aware of the performance frame that I was in; in other words, I was performing and did not 'go crazy' or forget where I was. I was performing and still I was uncertain about what was really happening. The concept of time and space felt decreased and expanded at the same time. I played something with a guitar and used a loop box to build a repetitious pattern out of this noise. While playing, I was still whirling around the stage on the verge of falling. I felt clumsy, tense and ashamed of the lack of my skills, which made me feel silly and *naïve*. The layers of this repetitive sound became noisy and chaotic, which created an extra frame or protective field from the audience. However, this barrier made me feel uncomfortable and rapt in my thoughts, whilst I became absent-minded. I was aware of the actions, but I was utterly uncertain about what was going on. I did not want to entertain, but neither did I want the audience to leave. The performance felt extremely tense and I was stressed as if I were in an impasse, where you cannot dictate the duration of the event. I felt I was on the verge of my affective, mental and physical capacity. After a while I walked off the stage and picked up my shirt, but came back on the stage. I explained that buttoning up a shirt was a similar action to what the audience had just seen, automatic and repetitious. I walked off and the audience applauded. Someone screamed for an encore. This felt quite ridiculous, since I had never witnessed a performance artist do that. I hesitated, but quickly understood the context was a bar, and some instruments lying on the stage referred to a concert, and I

entered the stage, again. I walked onto the stage and created a noise loop again with a guitar. After that I lay on my back and took a tense position on the floor for a minute, with my legs pointing up. Then I stood up, turned off the loop box and amplifier and walked off the stage.

These practices were a starting point for a process which did not evolve into a more planned performance instantly. Only at the end of 2013, after the collapse of the *Astronomer: experiment* project, did I start to work using those methods in workshops and in my own practice. The project that started in 2009 still continues to be a significant part of my research, since it calls attention to the conundrums of process, production and product.

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After the deadlock of the project *Astronomer: experiment*, I wanted to focus not on the constraints, but to develop the above-mentioned apparatus in performance and in the workshop format. The examined part of this process was *Man-a-machine: schizoproduction*, (2014) which was presented between September and October 2014. The first rendition of the working process was at the beginning of December 2013 at Lavaklubi, Helsinki, at the launch of the RUUKKU Studies of Artistic Research. I held a workshop for my TAhTO research school colleagues and the professors at the Theatre Academy of the University of Arts in February 2014. A performance called *Partial Drool, Erotic Teeth, Pins and Needles* took place at the "Loitering with Intent" event organized by the Society for Artistic Research

and Stockholm University of The Arts in March 2014. Work-in-progress of the performance called *Man-a-machine* was performed at the "Heponauta" exhibition at Hyvinkää Art Museum in June and August. After a one-month practice period at the Theatre Academy in August a short work on video *s/p/lit* was produced with Małgorzata Mazur on camera and Taina Riikonen as a sound-designer. A version of the performance *Man-a-machine: schizoproduction* was shown at the "Matters of Time" exhibition at the Frankfurter Kunstverein in September and, following this, both the video and the performance were shown at the "Ice Breaking Fantasies" festival at Kuva/Tila in Helsinki in September, organized by the TAhTO research school. The final performance in the series took place at the "Mad House Helsinki", event in October 2014.

At the beginning of the process I came to know a contemporary street-dance called "Flexing" through an article written about one of the key figures of this form of dance, Storyboard P. (Weiner 2014). As an antithesis for the modernist concept of dance, the conundrum of authentic-artificial plays a significant part in "Flexing", and thus provided a push in my explorations, as well. Yvonne Rainer writes in her modernist *No Manifesto* (1965) that "no to virtuosity, no to transformations and magic and make-believe, no to the glamour [...] no to trash imagery [...] no to style, no to camp." When, instead, "Storyboard incorporates ordinary movements into his work, his goal is to present himself as an impossible body. When he and his peers are especially impressed by a move, they cry out, 'That's mad fake!'" (Weiner 2014, 27). What then is the necessity for the impossibility, unless it is virtual possibility or potentiality – seemingly fake or queer? At the same time I came across another subculture called *Le Sape – La Societé des Ambianceurs et des Personnes Élégantes*, which is a movement of a similar type, but in an altogether different context and form (Tamagni 2009, 15). *Le Sape* is based on a performance of style as a transversal imitation of code. It is a cult of elegance, and a club based in the district of Bacongo, Brazzaville in the Congo. Being virtuous, camp, elegant, decadent as well as extreme, futuristic and freakish, *Le Sape* is not unlike the dandyism of punk in the late 1970s and 1980s. Not being a specialist in the history of *Le Sape* or Flexing, I was only interested in using the method or device of extreme appropriation and remixing of style in the structuring and aesthetic production of my performance. I started to work with the clothes designer Goa von Zweygbergk, who made a set of clothing from recycled material. They were grotesque costumes, which accented my repetitious and obscure physical actions. The point of research was focused on the unarticulated relations between the dominant and minor – carnal and affective

knowledge and memory, the oppression of race and the desiring-machine conjunctions. In the performance there were conjunction points with the audience and performer in order for the work to create lasting consistency and not only a line of escape regarded as nonsense[74].

Herewith I present some of the questions which I aimed to tackle, but also complications that arise in this process. However, my intention is to set only a starting point for further analysis on these topics in the following chapters. In the beginning I asked myself what a body can do or how a body explores 'things'. What are the carnal, affective and discursive knowledges, which take place in a performance? We often use some apparatus of capture, so to speak, in order to comprehend these explorations either in phenomenological, psychoanalytical or philosophical terms. Or we may regard these questions as being irrelevant, that the only thing that matters is the end result. However, as a performer, these are not irrelevant conundrums but the essence of the practice; yet I have not felt satisfied with any epistemological approaches to what really happens in the body, what is performing.

I am always very nervous prior to a performance and even more so when I have set myself in a limited situation of working without a script, as it is in most of the cases discussed here. In some cases there was a score, which, however, was more like a map, where certain obstructions, limitations, directions or propositions were pinned down. However, I do not mean at all a score for dance practice or notation, but rather a score that you may find in Fluxus practices. A score in this context did not have a durational function or signified tempo, but only an order of sequence. To start with, one of the first exercises that I worked with was to talk continuously: a kind of babbling on and describing internal movements, external events and encounters with objects, phenomena or other people. This exercise was used in the workshop settings, too, and similarly with the 'talking cure' of early psychoanalysis[75], the instruction for talking constantly and not to stop thinking what something may signify, but babble on. It was an exercise on vocalizing the continuous movement of body, materials, space and time. Following this, I created an instruction to make affective relations with ob-

74 I want to thank Simon O'Sullivan, who pointed to this relation between lines of flight and consistency in his lecture "Workshop: Desiring-machines and Schizoanalysis," held on April 2014 at the Theatre Academy of the University of the Arts Helsinki.

75 In her sessions with Josef Breuer from 1882 to 1885, Bertha Pappenheim or the case of 'Anna O.' coined a term 'talking cure' to describe the method of psychoanalysis practised by Breuer and Freud (Lacan 1953/2006, 254).

jects – or rather, to pay attention to those affective relations, which were already there, and to augment or diminish these relations to be explored thoroughly. The third exercise was something that I called 'artificial drool'. Here, artificial stuttering, drooling, glossolalia or 'Tourette'[76] functioned as a tool to explore the relation between artificiality and the supposed authenticity of a performance. I wanted to explore what difference these two presumably opposing concepts of artificiality and authenticity produced for the carnal or corporeal body, affective capacity and discursive signification.

Instead of modernist purity, the immaterial labour and a-signified potentialities produce context, where the authentic and the artificial are not diametrically opposed, but blended in heterogeneous ways. The audiences for Flexing, *Le Sape* or my schizoanalytic performance are not considered as witnesses, or as being proposed by Bracha L. Ettinger as *wit(h)ness*[77] of an encounter or being conscious of the act of witnessing, as it is in the theory based on Authentic Movement (Stover Schmitt and McKeever 2013). Such a request produces evidential structure and replicates the biopolitical structure of decoding. This, of course, is the case most of the time, when performed in gallery or festival settings. Yet, even then, the question of witnessing as a procedure of distinguishing relevance, authenticity or disputed behaviour has no ground to my argument; instead, I speak of tracing, conjunction and disjunction. Obviously, in the performance there are agencies of audience, performer, objects, space and ideas, but they do not manifest any essentiality or 'truth' of carnal or affective knowledge. As was said about the *Astronomer: experiment*, these agencies are in mutation, too. From the perspective of production and not in terms of truth or veridicality, artistic practice produces tools for cunning users[78]. We can share the

76 A neurological disorder characterized by involuntary tics and vocalizations and often the compulsive utterance of obscenities.

77 Here, Ettinger emphasizes that to witness is not enough, but we need to find ways for *wit(h)nessing*, to witness with someone or with something. Moreover, Ettinger (2008) does not find it useful to use the word 'performance' in this context: "Performance is a limited and limiting word when we want to refer to the resonating level of each encounter-event. Subjectivity-as-encounter in resonance transgresses 'performance' and 'representation'. Some encounter-events become 'performance' but the point is neither in a desire to perform nor in the desire to represent. Intensities and vibrations manifest themselves via encounter-events. This is subjectivity before identity and gender where a special kind of Eros manifests itself."

78 User is a term used by Michel de Certeau (1988, 31), where users "carry out operations of their own," and Jacques Attali (2002, 134-35), who writes that "[a]lienation is not born of production and exchange, nor of property, but of usage: the moment labour has a goal, an aim, a program set out in advance in a code - even if this is by the producer's choice - the producer becomes a stranger to what he produces."

'commons' of these tools, without verifying their authenticity or relevance. Such practice is an investigation into the intensities of our immaterial and material relations. The performance may conflate performer's abilities and skills with his internalized self-criticism and limits. The narrative of diaspora or slavery is an imprint or a shadow on *Le Sape* or the dance of Storyboard P. However, it is not a relevant approach for interpretation or analysis for performance as mutation or production of lines of escape.

In the workshops, which were divided into three 20-minute sections, the participants were asked to choose their positions either as performers or tracers. They were allowed to choose one position twice, but were asked to change position at least once. The tracers were instructed to make charts, maps, notes, drawings or tracings of what they saw or otherwise experienced happening. For each twenty-minute section for the performers the following instructions were given:

1. Working with constant telling. How does the space or site have an effect? Materials, Voice, Movement.
2. Making relations, affect. Augment the relation you have found or diminish. Explore thoroughly. Then, transverse to other material, place, beings, etc.
3. Drool. Artificiality as a tool, such as drool, glossolalia, stutter, Tourette.

The short instructions given to the performers focused on the carnal (sexual and corporeal), the affective (a-signified) and the discursive realms of knowledge through the materials, objects and other performers present in the workshop. Instead of trying to interpret or signify this, tracers were asked to trace these encounters in space by drawing. The workshop emphasized the notion of group dynamics or transversality or, to put it another way, the affective ways in which a group functions in a-signified ways. Moreover, clear conjunctions (and-and-and) and disjunctions (either/or) were produced between performers, objects, space and tracers, being part of desiring-production. The workshop situation produced intensities more than interpretative actions that were to be regarded as authentic or artificial. After the workshop for the TAhTO students I continued to produce the following score for the performance presented in Stockholm:

> I *Chatter* (15 min) 'Hard'. Flexing' with speech in understandable language. Hard postures. Tight body. Going around the space freely.
>
> II *Appetite* (15 min) 'Soft interior'
> ASMR sounds[79]. Only listening and immobile. Sitting on a chair. Then transfer to vertical position. Do not move or avoid making sounds. Interior, soft with audioporn. Stay still in one position, close to chair.
>
> III *Drool* (10-15 min) 'Juicy' Pick a verb from Richard Serra "Verb List Compilation: Actions to Relate to Oneself"[80], e.g. "To Roll". Action with 'drooling' attitude, and do this while getting across the room. When on the ground, 'drool with *tourette'*, for instance use word Cunt and Slit. Upright, remember orifices. When have reached the room finish and walk back more relaxed and 'empty'.

The score creates tensors without a prepared actualization of something-to-happen or becoming-something. It is not based on mimetic repetition or *authenticity*, but prepares a quilted and stitched field of articulation and an actualization of potentiality. The score is an arrangement and axiom, without a direct and dis-

79 See more: "ASMR, The Good Feeling No One Can Explain" by Harry Cheadle in Vice, 2012. Or the clip used in the performance by GentleWhispering, "Steamy Dreamy SPAtenious ASMR (binaural)."

80 Serra, Richard. 1968. *Verb List Compilation: Actions to Relate to Oneself.*

cursive signification. We do not know what 'Tight body' clearly signifies in each context and situation. We do not have to replicate mimetically.

When I kept on speaking and describing the interior and exterior flux in the performance, my voice changed. Moreover, I had a very strong sense that I was unable to stand up from the floor. It was a sense of inexplicable inability, obviously not an authentic one, but an articulation of some a-signified potentiality of an affect, which was both articulated in speech and expressed in movement. I do not know what my body felt – I do not know what the carnal body is, outside of me regarding it to be *something*. The performance did not reflect on this, but produced a stitch of consistency and a 'quilting point'. These points gathered dust like a stylus on a vinyl record around these points, so that a mutated consistency was produced. Imagine your favourite album slowly starting to sound obscure because of the dust collected around the stylus or even abruptly sweeping to the centre of the vinyl record. The inability to stand up was a point where affects, mollusk carnality and discursive knowledges started to stick around and in conjunctive synthesis repeated: "I can't stand Stockholm, I can't get up...cantgetup... cant..." Later on, I heard from a member of the audience that this physical action aroused an affective response, which connected to a recurring dream, that he had had going on for some time. In this dream he was not able to stand up from the floor, which raised panic and anxiety.

A performance is an assembly of heterogeneity, where noise is not chaos, but *chaosmosis*, a produced heterogeneity. The contradiction of the Real remains foreclosed, carnal and mollusk. That is to say, performance is not psychosis, a line of escape, a body without organs, but a means of inevitable stratification. Yet, performance does not only produce subjugation. We know that a stitch is there to hold something together, that the world – immanent capitalism – is not seamless and streamlined. The quilting points have a necessary function, in order for something not to collapse in to empty BwO or peril. A performance is a mollusk carnality or affective dust-ball, stitching together a collective articulation. A performance is not an improvisation on particular subject matters, but an articulation on processes defining a consistency of the precarious conditions of life. The stratified quilting points serve as significant counterparts for the contingent and foreclosed.

Aside from the analysis of the impact of the 'product', as much weight is put on the articulation of the impact of the process. The plan for performance may appear neat and tidy, but when it is taking place in a spatio-temporal situation, it is being pushed and challenged by the multiplicity of indeterminable variants

as the specific milieu. How come an artist can work with something which he does not understand or comprehend? In a performance I am more accustomed to working with conscious decisions than to leave the process dependent on affectivity or desiring-machine conjunctions, which seems extremely hazardous, and makes me nervous. This conundrum was not well articulated prior to the performance in Tomar, but it was already present. Brian Massumi (1998, 60-61) writes on affects as the constitution of these social assemblages:

> Affect constitutes a social stratum. It is not less a social automation than any other apparatus of capitalist power. And apparatus of power it is: the circulation of affect through the mass media is in and of itself a normative control mechanism (a channelling of attention). [...] It must be borne in mind that affect, in the continually varying capitalist landscape, is an impersonal *flow* before it is a subjective content. [...] Affect is an internal variable of the system.

I argue that performance is not about associative connections, but going as far as is possible, until the affective knowledge may have adherence with the discursive cognition. We cannot explicitly control affect, but we can create milieus for something affective to take place.

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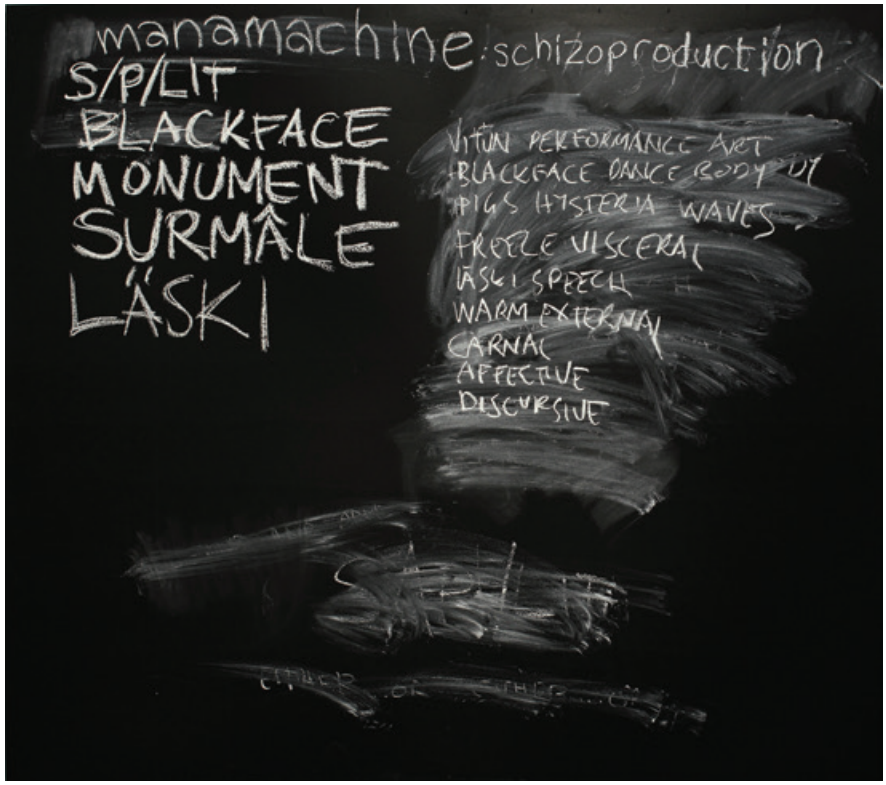

After the performance in Stockholm I developed some detailed scores for the forthcoming performances. The process led to the articulation of bestiality[81] in performance, not as representations of animals, but bestiality as a function in immanent capitalism and in biopolitical management. Bestiality is a plural and not a singular aspect of subjectivity. There are always many voices in one, or one with many voices. I was influenced by a workshop given by Simon O'Sullivan at the Theatre Academy in Helsinki on 24 April 2014 to reconsider whether artistic practice may be schizo*analysis*: analysis, critique or commentary, at all[82]. I reassessed my comprehension of such practice rather as schizo*production*. These

81 Such affective terms as 'Gerasene Pigs', 'Taylorist Gorilla', 'Uexküll's Tick', 'Melville's Bartleby' or 'Jolson's Blackface'.

82 "[O]ur proposal for art as non-schizoanalysis signals our reservations in positioning art as a therapeutics and thus also our reluctance to transfer Félix Guattari's analytic framework [...] directly to contemporary art practice. [...] art practice as non-schizoanalysis recognizes that Guattari's schizoanalysis is concerned with certain clinical and ecological issues and problems demanded by the therapeutic and socio-political contexts Guattari worked within, whereas the experiments of contemporary art practice do not necessarily involve such responsibilities. For art practice, as we

scores and practices were at first simple exercises on movement, vocalization and affective experimentations on materials and objects. However, what was at the core of this practice was process. In a schizoanalytic vignette of a performance of *La Mettrie*, which took place at the "Tonight" event in Gallery Augusta, Suomenlinna, after midnight, on 5 April 2014, I had created some *cues*, which had appeared in the "Loitering With Intent" event in Stockholm. A 'legion' of beasts function altogether differently than a group of subjugated individuals. However, I do not regard bestiality in terms of a Fordist, gregarious mass of people, a population, but rather as a *haecceities*[83].

In the performance of *La Mettrie* I was speaking too much "like Schmiegel", said Professor Ray Langenbach after the performance. Associations flooded throughout the performance, from the memory of suicide by Kurt Cobain or the contextual performance piece *Performance/Audience/Mirror* (1975) by Dan Graham. There was the notion of the audience, the attraction and repulsion of it, or what was behind it. The point of research was in the unarticulated relation with the dominant and minor or carnal and affective knowledge. It is a question of dynamics and heterogeneity. For something to take place or produce an effect, there need not only be a line of escape produced, but a consistency of a collective enunciation: a collective consistency of affective and carnal knowledge. We cannot just flow in the performance, but we always stitch it together, so that the collective articulation does not collapse into zero intensity of non-production.

Eventually the final score for the performance *Man-a-machine: schizoproduction* was as follows:

1. Vitun Performance Art. [Fucking Performance Art]
Tourette with Serra list and 'genital' slang. Split the room.
Direction: speak in as a very normal way as possible. No unnecessary expression.
Costume: T-shirt, jeans, sneakers.

1.1. Dancing Vittu [cunt] Performing Blackface

understand it, rarely has therapeutic designs and intentions per se" (O'Sullivan and Burrows 2014, 254).

83 "They are *haecceities* in the sense that they consist entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected" (Deleuze and Guattari 2005, 261).

Make a dance-loop from *Ghostrider*. Add the 'skronking guitar'-loop. Let it grow. Improvise.
Directions: Change clothes, do makeup, gloves. Put down the floor (blackboard). Showtime. This can be very excessive.
Costume: Minstrel costume.

2. Blackface Dance Body
Sliding, skating, flexing'. Twist, Tremble Al Jolson. Blackface. White gloves.
Directions: This is about legs, sliding. Hands, few gestures. Trembling. In control. Repetition. But keep the excessive emotion very much back. Rather find the right gestures. Repetition. Loop.
Costume: Minstrel costume
2.1. Black waves Hysteria Body of Pigs
Directions: Black board on the floor. Enter here during this part slowly from the Blackface dance body. Swirling. Sounds. Subtle pigs sounds. "You are a legion." Make waves inside and externally. No acting, just make waves and sounds. How to get something white like magnesium on the floor? Or, white chalk is better.
Costume: Dress down during this act, at least trousers away. Preferably only striped shirt, underwear and red socks, shoes.

3. Pigs Hysteria Waves
Directions: Charcot hysteria, waves. Legion. Transcendental.
Costume: Striped shirt, socks and shoes.

3.1. Frozen Pigs Visceral Waves
Directions: Board up. Quickly and systematically. Do not 'slide' into the next scene. Clear cut.
Costume: Take off shirt, clean face or paint it white. Change to Afro-suit. Smoke pipe.

4. Freeze Visceral
Directions: Plank. Empty bag of air. Reptile brain. Athletic masculinity. Visceral. White face. Suolapatsas. Frozen muscles really tight and not relaxed. Gestures of arrested violence. Change quickly and rehearsed. In exhales. Power.

Costume: Afro-suite with the pipe.

5. Läski [lard] Speech
Directions: Carnality vs. corporeality. Expressivity. “Läski” vs. Alex Stubb. Libido – Numen – Voluptas. Stubbin uni, läski uni. Uppoan läski-in. [Dream of Alexander Stubb, Lard Dream. I drown in lard.] Teeth. These gestures are ‘Flashes’. Movement with description of a scene. Läski-scenes. [Lard-scenes] Then frozen for a while?
Costume: leave only the white shirt, trousers and shoes.

5.1. External Speech Warm Läski
Directions: Can you change clothes, or keep it as it is? Difficult move from läski [lard] to warmth. Unless there is a short intermission action. No speech. Move to own body fat.
Clothes: Take shirt off.

6. Warm External
Directions: Traces. Audience. Warm up (Beuys). Beware of the border, not crossing the border. Erotic movement of the sugar-cube on the molar tooth, caressing the teeth with sweet liquid. Augment the relation you have found (aesthesis). Or diminish. Explore thoroughly. Then, transverse → to other material, place, beings, etc. Soft Interior. Tracing the atmosphere or the affects of the space and the audience. Embrace. Invite.
Costume: what happens with the rest of the clothes?

7. Warm and external recollection
Directions: Quilting points. Recollection. Tracing memory of what has happened. Find the quilting points. Use the blackboard. Draw a recollection. Spoken, affective, carnal and discursive. Or make a patch on a jacket with ribbon?

Eventually, these conjunctions and disjunctions produced connections with biopolitics, and with the racism embedded in these functions. The grey-faced action of hollow breathing in “Freeze Visceral” opened up a link with contemporary post-colonial practices, whereas the ‘black-face’ minstrel costume may function offensively if one requests affirmative actions from art, but this is only on the level

of paranoid representations[84]. My claim was not to investigate the schizophrenic state of things as such, but to produce *schizzen* and intervals of an event – or rather, as an advent. A performance produces quilting points, which function without making explicit sense. In artistic practice a consistency is produced through quilting as an *articulation of collective speech*, where practice is quilting and not tracing. Despite the notion of schizo*production*, it does not produce only meanings, representations or the production of subjectivity as organization, but it creates a body-without-organs as counter to the production of neoliberal subjectivity. It is quilting production and not analysis or commentary. This practice gains consistency around the quilting points, and thus propagates new territories. However, quilting is a generic and not a specialist practice.

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Following the first part of this text where I have tried to define issues, concepts, impasses and conundrums which have surfaced in these working processes, I will now continue to contextualize my practice in the larger theoretical and socio-political context in the following chapters. These working processes from 2007 until 2014 have been the production of artistic works, and also distinguished the specific nature of such performance art processes in the present context of

84 See, for instance, the debate around the "African Reneissance Monument" in Senegal built by the North-Korean Mansudae Overseas Projects. (Morton 2014).

neoliberal biopolitics, post-Fordist production and immanent capitalism. What had been presumed to have a certain solid foundation in practice has appeared to be a misconception of concealing vague potentialities and unprecedented contingency. In this context, bodies are not only in conjunction with culture and nature, but in intricate relation between abstract and concrete machines, which produce consistency for each particular assemblage. In his practice with the 'mute' or autistic children and adults, Ferdinand Deligny stated that he was never interested in giving tools for discursive signification. Deligny and Gisèle Durand traced and facilitated their meanderings and *wander lines*, instead[85]. They located "the maps under the sign of essential, out-of-language, common space" (op.cit. 5). In the context of artistic practices the direct transposition of *wander lines* often loses its radical function. Every system and model needs not only to be modulated, but thoroughly calibrated or reconfigured according to each context. An artistic practice is a state of incoherence of thought, emotions and affectivity, in other words, discordance, dissociation and disintegration. However, artistic practice is not autism or schizophrenia. A method of tracing may therefore become only an aesthetical superimposition on the radical production in actuality; in other words, tracing as a visual practice may not be transposed to artistic practices as radical wanderings. However, I do maintain that performance art as artistic practice is explicit in the process of stitching a relevant consistency together. If not as a revolt, then for heresy.

85 Wander lines, *ligne d'erre,* is strictly distinguished from the romantic drift of the Surrealists and the Situationists. However he emphasises the "absence of a fixed course or goal in the movement [...] the movements and gestures of the autistic children, as well as their transcription" (Deligny and Alvarez de Toledo 2013, 14)

THE SECOND FLOOR: THEORY

The context for theoretical arguments

In the previous chapters on presenting artistic practice my starting point was on performance studies, or on the 'performative turn', from rituals and liminality to management and organization, where, in my view, capitalism has become immanent. How immanent that might be will be one of the key topics for my theoretical inquiry. It is in the context of industrial biopolitics, where both performance studies and the practice of performance art have been emerged, and it is accordingly with the change in the nature of this apparatus of biopolitics – the management of populations and potentialities – where the change in the nature of art and research has taken place, too. I stated how the subject of industrialism was altogether a different one if compared with the processual and co-operative subjectivity of post-industrial, immanent capitalism.

In the artistic works connected with my doctoral research, the *Loop Variation* (2008) can be regarded more in relation to industrial subjectivity, with its scheduled labour and organization of practice constrained by rules and systems. A performer in the *Loop Variations* was like Frederick Taylor's trained gorilla, which had to focus on spatio-temporal limitations and constraints in its labour. The use of OuLiPo constraints for writing these rules and defining the durations of the actions was part of this industrial apparatus; nevertheless, the constraints were able to create cracks in the system, so to speak. In moving from the *Loop* to the next major work included in the research, *~~Life~~ in Bytom* (2012) there was an intermittent performance done at the New Performance Turku Festival in 2012, *Tell me about your machines*, which created a transition from the singular performance to a collaborative process, still focused on machines, and our relations with those objects. From performance and the performative, I shifted the focus on to a more complex concept of *ontogenesis*, a process of becoming in and through relationality (Simondon 1969/2007, 206-215; Lucchese 2009, 181). The

question was this: How would I be able to work with this specific concept of relationality in the context of the post-industrial town of Bytom, a post-industrial mining town in the Silesia region of Poland? There, my project aimed to investigate the transformation of life during the twenty-year period after the fall of the Soviet bloc and the transition to a neoliberal market economy. However, this transformation period was never a systematic change, but what I entitled a 'fog' of organization and control: a veritable innovation. In these conditions there is no struggle with an administration rate, but with the indeterminate duration of the economic transformation. The function of biopolitics is not exploitation, which would create only revolt and rebellion, but it is the production of a need to belong – in other words, it relies on the promise of a good and normal life as the normativity of biopolitics. In this context my position as an artist was not that of a detached analyst as it might have been in *Tell me about your machines*, but I had to recognize myself within this fog, both producing, recording and consuming within a *milieu*. Bytom produced a subject that could be performed in the performance ~~*Life in Bytom*~~.

The last two chapters on the artistic processes concentrated on the processes with no clear connection with socio-political milieus or struggle. Both *The Astronomer: experiment* (2013) with Juha Valkeapää and Cássio Diniz Santiago and the *Man-a-machine: Schizoproduction* seemed formal experiments that were closer to the *Loop Variations* than ~~*Life in Bytom*~~. However, my conclusion is rather different. It was in the process of working in Bytom that I started to recognize the more problematic issue of subjectivity within the artist and his practice, which is not specifically located in the milieu as an alien environment. The seemingly formal experimentations hide the uneasy findings of the nature of a performer in the context of immanent capitalism – how we collaborate, co-operate and exchange of things within the rules of *oikonomia*[86] and not with politics. We are intertwined ever so tightly with the *oikonomia* of immanent capitalism in our emotional, carnal, affective and discursive capacities, knowledges or skills. A performance produces a stitch of consistency or a 'quilting point', where these points gather dust like a stylus on a vinyl record, so that a particular consistency is being produced. I enter into an unprecedented view of practice not as a revolt, transgression or revolution but as a heresy.

Next, my intention is at first to articulate a difference between the biopolitics of the industrial period and the present biopolitics of the neoliberal economy.

86 *Oikonomia*, as in the 'economy' or more general administration of life.

There has been a paradigm shift in which the relationships between government, economy and subjectivity have changed. I will start by using a concept of trauma in relation to artistic practices. As you will see, trauma has been a crucial concept for understanding the industrial period, yet in the present context of immaterial and affective labour this significance has changed in respect of the notion of labour. Another reason to start with this concept is that it was implicitly related to my own artistic practice and research questions at the beginning of my inquiry, in 2007. This is clearly visible in my initial subjects of research, which were border, filth, and territory, and also in the incidents that drove me to begin this research related to traumatic events implicitly or explicitly represented. However, my question is this: Do transgressive practices have such a significant function in the present biopolitical context, or are different tactics or *strategies n*eeded?

Another significant change in our milieu has been in the significance of groups, crowds, masses and subjectivity. It is a change that started after World War II, yet it has been only in the post-industrial period after the 1990s that such a concept as multitude has come to surface as a critical apparatus. This will lead my articulation towards the conundrum between artistic practice and immaterial labour. My aim is to elaborate these relations between artistic practice and the larger context of immanent capitalism. At the end of Chapter II I will present some concepts which have been crucial to my theoretical articulations, and some of which are very much debated and discussed in relation to the biopolitics of the neoliberal economy and contemporary artistic practices. The concepts of affect, carnality and discursivity have already appeared in the previous pages in relation to my articulation of different sides of artistic practice and production of knowledge within. Then, two other concepts of 'sponge' and 'plasticity' are interrelated. However, sponge is rather a function than a concept related to the present development around the concept of plasticity or neuroplasticity, presented in the context of humanities by the philosopher Catherine Malabou.

CHAPTER 8

The industrial and the avant-garde

> In no ordinary accident can the shock be so great as in those that occur on Railways.
> – John Erichsen[87]

While studying at the Rijksakademie van Beeldende Kunsten in Amsterdam in 1999 and 2000, I wanted to experiment with the potentiality of disappearing or escape in the form of performance. In one of the first experiments I closed myself up in the studio for five days, and did not let anyone in the building know about it. I took only water and bread with me. In the next version of this escape I practiced *dérive*[88] on various occasions. One of these experiments took place around Amsterdam and lasted for 18 hours. If in the first case of *Escape* there were no other significant influences but my own experience-world that affected the work, then in the *dérive* I was in contact with and occasionally in conflict with the exterior world. Eventually I got mugged twice during those eighteen hours. My question here at the beginning of this chapter is to ask whether that incident was traumatic. It left a mark of insecurity and precarity on my body, even though there was only a threat of violence present – the threat of being stabbed

87 *On Railway and Other Injuries of the Nervous System*, (Schivelbusch 1986, 145).

88 Literally, *drift*. A term coined by The Lettrists and used extensively by the Situationist International. This term defines a psychogeographical practice of "drifting through the city for days, weeks, even months at a time, looking for what they called the city's psychogeography. They meant to find signs of what lettrist Ivan Chtcheglov called 'forgotten desires' – images of play, eccentricity, secret rebellion, creativity, and negation" (Marcus 2002, 4).

with a knife – but no physical harm ever happened to me. What is the difference of such practice and the general physical traumas of the nineteenth century in the industrial period and the birth of modern biopolitics? Our contemporary precariousness lies beyond the narrations of trauma and modern biopolitics, but before getting there I want to present briefly the relationship between the biopolitics of the industrial age and the avant-garde practices.

In the early seventeenth century, power was concentrated on the disciplining and optimizing of a body regarded as a machine, which Foucault (1978, 139) calls the "*anatomo-politics of the human body*", while the other part of this mechanism, power over life, focused on the biological processes of birth, death and health as "*regulatory controls: a bio-politics of the population*." It is distinctively different from the sovereign's power over life and death, but more of a disciplinary system of bio-power, control over bodies and population. These technologies of power resulted in the development of concrete arrangements, vital for the development of modern capitalism, viz. the regulation and adjustment of population and bodies (op.cit., 141). Foucault makes the point that the old sovereign power based on law over life and death changes its operation into administration through the arrangements of medicine, education, military and justice (op.cit., 144). When on the one side the focus is on the body and the population on the other, Foucault focuses on the politicization of the sex and the sexual body, leading to regulation of the health of the race, the sexualisation of children, the hysterization of women, the medicalization of their bodies and the psychiatrization of perversions, in short, regulation of the body as a potential producer of healthy and functional bodies of population (op.cit., 146-48). Hence, Foucault asks, when he creates a genealogy of the bodies from the seventeenth to nineteenth century, mapping out our obsession and our reasoning of health, bodies, sexuality and norm, that how can we take care of a body (op.cit., 156). How does it function? How may it be flexible or applicable to the systems of power, which becomes more significant than our soul or spirit?

By the end of the eighteenth century the technologies of power transformed their functions from the individual anatomo-politics of bodies to the biopolitics of the 'man-as-species' or human race, viz. to the live processes and the regulation of the living man (Foucault 2008, 242-43). Moreover, this was an urban problem, for environmental, social and political reasons, since population was a key issue in the fast growing industrialism of the late eighteenth and the nineteenth centuries. Biopolitics deals with the unpredictable and serial phenomena on the level of masses, and not directly with individual bodies. We can also see this idea of a

general or generic body in Marx and in Frederick Winslow Taylor's ideas of scientific management. Taylor's effect on scientifically managing and administering mass bodies and generic man effected the functionality of industrial production and urban life significantly. He begins from the observation of individual workers, in order to produce a scientific argument of the general management of labour (Taylor 1911, 43). His four elements can be briefly considered here, to reflect on Foucault's idea of biopolitics and masses, not on an overtly general level, but on the specific level of *cooperation*. Taylor writes that there needs to be a development of a science or perfection of standards and working conditions, selection and training of workers, which also consists of the elimination of unruly workers, paying bonuses for fast and docile workers, and equal division and continuous contact between work and management in order to create a functioning system (op.cit., 85). In short, this scientific management functions not on discipline, incentives or initiatives, but on administration, control and regulation. We can already see that cooperation is based on the administration of a process, and not discipline of the body. On the other hand, surveillance and training function on the level of an individual organism but with the regulation of a population, or a group.

It is possible to recognize how the housing estates of Bobrek, in Bytom, reflect these systems of the late eighteenth and nineteenth centuries. They were not only barracks to store people, but they were also built on a layout, a grid, which functioned in respect to regulation, health-care, insurance, mortality, education, and sexuality (Foucault 2008, 251). These architectural constructs functioned in the way that the concept of a modern family started to appear as a single unit of a co-operative system. Foucault relates how the norm functions in both the disciplinary order of a body and the regulation of the population (op.cit., 253). Moreover, aside from Foucault we can find in the arguments of Giorgio Agamben (1998, 71-71) how this organization or management of life functions in a extreme way in Fascism, or in the Soviet State, where the state controls life totally: through blood and earth, so to speak – not only in the camps, but on the housing estates and factories, as well. One significant aspect of biopolitical interventions and management is to put bodies and populations in relation to territory, by their birthplace and more ideologically in fascism in relation to the ground. This becomes an ideological, normative and administrative tool to regulate masses and docile bodies. It is not only the birth of a subject – subjugated to the sovereign – but the birth of a citizen in relation to nation or state (op.cit., 76-77). Of course, one may point out that a camp and a housing estate have very different functions in that the residents of the housing estates are considered

citizens, whereas a prisoner of a camp does not have these rights anymore, but he or she has been turned into a bare body to be disciplined. However, as Akseli Virtanen has written in his research *Biopoliittisen talouden kritiikki* (*The Critique of The Biopolitical economy)*(2006, 163), it is the *forms of content* that are identical among the prison, camp, school or housing estate, whereas the *forms of expression*, viz. production, pedagogy, incarceration, punishment, are different. Anyone who has ever visited the Oświęcim (Auschwitz) concentration camp cannot help recognizing how the architecture of the barracks resembles housing estates in Britain, for instance the Ashton-under-Lyne housing estates in the Manchester area built in the late nineteenth century, or housing estates in Bobrek, in Bytom. It is only in the massive area of the Auschwitz II camp in Brzezinka (Birkenau) nearby, where the form has been transformed to resemble inhuman animal shelters or warehouse storage units, and not human population. Franco Berardi and Virtanen (2010, 37) write that the innovation of Foucault was how the

> power changed exactly at the moment when economy (*oikonomia*, the management of the family, its property and goods) and politics (the government of the *polis*) merged: the new order of biopower emerges at the moment that economy – i.e. the right way to govern one's wife, children, slaves, and wealth and making the family fortunes prosper – enters politics and the father's minute attention to the family becomes the way in which the 'great family', the state, is governed. This is the meaning of political economy in the original sense of the syntagma.

Moreover, power is not based on truth, but it is arbitrary, that is to say, it changes forms and axiomatizes intensities and forces in society and among the population. However, the relationship between architecture, biopolitics and bodies is a topic for a completely different research, and therefore I will leave this subject here.

The modern subject and artist was moulded with the same procedures, management and regulations that relate to the normative regulations of the population and the capacity to regulate aleatory or unprecedented accidents or trauma. The subject matter of the birth of biopolitics is related to bodies and groups, and practice and cooperation, which are the central issues of performance art practice and other forms of contemporary art practices. One emerging topic of research in the nineteenth century was the health of the population, which demanded such issues as insurance or pedagogy. In one of the early researches

into trauma and injury, the professor of surgery John Erichsen[89] was asked to find scientific means to approach the recurrent situation where relatives of a victim of a railway accident would request monetary compensation from the railway companies[90]. The *railway spine* studied by Erichsen was identified, but not the mechanism which caused the trauma, and he concluded that as with the metals of the machinery the traveller's mind was equally subjected to stress, that "[t]he curves of fatigue for metals coincide in a remarkable way with the curves of fatigue for muscular effort" (*Yearbook* of the Smithsonian Institution in Schivelbusch 1986, 124). Here, industrialism is not yet connected with the unconscious but with stress. For the sake of biopolitics, there was a need to identify this trauma mechanism, where a person

> suffered at the same time much distress from the fact that a friend sitting beside him in the carriage had been killed; and this seemed to prey constantly upon his mind. The bodily injuries progressed rapidly towards recovery. [But even after two months,] his mental condition showed extreme emotional disturbance. He complained that he had suffered continuously from depression of spirits, as if some great trouble were impending. (Young 1995, 18)

The fast development of industrialism, such as the network of railway lines led to progress, where the bodies would react to the surrounding environment not in the same way as before in the pre-modern epoch. The innovation of railroads supposedly produced even cerebral changes: 'panoramic vision' caused by the fast movement of a train, or a peculiar habit of reading while travelling (Schivelbusch 1986, 160). Therefore the biopolitical management of the population was not a simple matter of empirical science, but there was a need to reflect upon these unprecedented physical and mental changes in the case of trauma. The biopolitics of the late eighteenth and nineteenth centuries had to perceive population not in terms of 'nature' but in terms of culture and production. Even natural disasters were not considered a *curse* inflicted on humans by some transcendental substance, but accidents had a function of a social construction, writes Rousseau in

89 *On Railway and Other Injuries of the Nervous System* (1866)

90 "In 1846, Parliament had passed the Campbell Act, which compensated the families of persons killed in accidents resulting from the negligence of a second party. In 1864, an amendment to the Act extended its provision to include the victims of railway accidents. In the following year, juries awarded over three hundred thousand pounds to people injured on railways" (Young 1995, 17).

correspondence with Voltaire right after the Lisbon earthquake, which had taken place on November 1, 1755 (Dynes 2000, 107).

Bodies and populations were burdened by the accidents and exhaustion of urban life managed by regulations and norms. Marx (1867/2008, 252) writes on the exhaustive condition of the late nineteenth century factory workers:

> As soon as the compulsory shortening of the hours of labour takes place, the immense impetus it gives to the development of productive power, and to economy in the means of production, imposes on the workman increased expenditure of labour in a given time, heightened tension of labour-power, and closer filling up of the pores of the working-day, or condensation of labour to a degree that is attainable only within the limits of the shortened working-day.

The ethos of the scientific management of labour conflates the exhaustion of bodies and machinery, as much as it regulates the workers as population. It regulates the workers and other urbanites outside the factory as well, in their leisure time by policing their unprecedented behaviour, in strikes, revolts, and demonstrations. The exhaustion and the weariness of bodies and minds were a problem as regards population, on a mass scale. Among other sociologists such as Gabriel Tarde[91], or Gustave Le Bon, the masses needed to be shielded from the potential 'contagions' of urban life. One of the contagions to be aware of was the avant-garde. The Italian avant-garde was focused not on workers' rights but on the bodies, masterpieces and singularities of early industrialism, and thus ignored the population. It was clearly stated in the Futurist Manifesto published in Le Figaro in 1909 how they loathed the mediocre and idealized war and machines (Apollonio 1973, 19-24). They wanted to attack the 'dumbed' out and exhausted mass of labourers and focus on the individual body and the modern subject, much like Tarde or Le Bon. However, this was not so much the case

91 "But what can crowds do? We see what they can undo, destroy – but what can they produce with their essential incoherence and the lack of coordination in their efforts? Corporations, sects, organized associations are productive as well as destructive. The pontifical brothers of the Middle Ages built bridges, the monks of the Occident cleared land and built villages; the Jesuits in Paraguay made the most interesting attempt at phalansteries that has ever been successfully undertaken; and groups of masons put up the majority of our cathedrals. But can we cite a single house built by a crowd, any land cleared and worked by a crowd, or any industry created by a crowd? For the few trees of liberty that they planted, how many forests have been burned, homes pillaged, chateaux demolished by them [...] The danger for new democracies is the growing difficulty for thoughtful men to escape the obsession and fascination of turmoil" (Tarde 1901/1969, 293).

with the much earlier connections between artists and the labour movement, for instance the devoted involvement with the working class movement by Gustave Courbet, John Reed and William Morris. But, when one reads Morris's manifesto published in the *New Review* in January 1891, which says:

> I assert first that socialism is an all-embracing theory of life, and that as it has an ethic and a religion of its own, so also it has an aesthetic: so that to every one who wishes to study socialism duly it is necessary to look on it from the aesthetic point of view. And, secondly, I assert that inequality of condition, whatever may have been the case in former ages of the world, has now become incompatible with the existence of a healthy art, (Bradley and Esche 2007, 47)

we can see that there is a resemblance with the normative biopolitics or regulations indexing art as being part of the 'theory of life'. The Futurists' admiration of war, violence or speed was a 'theoretical' index, which aestheticized war instead of calling for the actual destruction of society. Inadvertently or not, they attacked a relation between the scientific regulations of industrial biopolitics and the emancipatory rhetoric of the socialist artists of the previous decades, too.

The questions of body and population were set in a very different light by the Dadaists. As much as the Futurists boasted about individual expression, the Dadaists declared they were disappointed with the manifestations based on nationalism. They did not regard themselves in the same way as Morris, who was fighting for the rights of man or emancipation, nor did they revolt for the singular rights of individuality, as the Futurists. It is striking to read Richard Huelsenbeck declaring in *En Avant Dada: A History of Dadaism* (1920) or the nihilistic words of Tristan Tzara declaring "Dada means nothing", to recognize the position where Dada emphasized struggle, and even more strikingly the

> introduction of progressive unemployment through comprehensive mechanization of every field of activity. Only by unemployment does it become possible for the individual to achieve certainty as to the truth of life and finally become accustomed to experience. (op.cit., 63)

We can recognize here not the individualist revolt against the masses, but a militant protest against the biopolitical management of life in total. We can also recognize how this request was reverberated throughout the twentieth century

in other avant-garde movements by Russian Constructivism, the Surrealists, FLUXUS, the Lettrists, the Situationist International, Tucumán Arde in Argentina by the Avant-garde Artists Group, Art & Language, Laibach, the Orange Alternative and many individual artists. Without conflating such heterogeneous groups or groups of individual artists, one can see how the emphasis is not so much on the balance between the rights of groups or population and individual expression, but on recognition of the struggle that we find ourselves in, when the biopolitical apparatus is regarded as total, and not only as a disciplinary system of the bodies or regulation of the urban masses.

My argument is that even though artists in the early twentieth century were easily labelled as contagions for the masses, or were put into the same group with savages, the infantile, prostitutes or the mentally handicapped[92], this was not at all clear within the groups or in their practice. Of course, from the point of view of the rulers of men, artistic practice was regarded as dangerous, syphilitic and deranged, and thus they ought to be stopped, euthanized, or sent outside the perimeters of *polis*, viz. be denied their civil rights as in camps. However, this point of view is from the side of the regulations governing the common population. It is easy to see how the Manifesto by Marinetti values similar individual excellence as did the Nazis, but he is completely oblivious to the struggle in the biopolitical apparatus.

In her monograph on the New York avant-garde from 1910 to 1920, Amelia Jones (2004, 53) claims how the war-syndromes of World War I affected the soldiers in 'unmanning' or 'feminizing' ways. It was the recently immigrant artists like Baroness Elsa von Freytag-Loringhoven, Francis Picabia, Marcel Duchamp or Arthur Cravan who reflected their identities and artistic practices on this neurasthenia produced by war and industrial society (op.cit., 217-19). In the practice of avant-garde artists the affective capacity to create impact for the masses and the contagious body were combined. Not that any of these artists were downright militant, on the contrary, but the nihilistic cry of the Dadaists "I wouldn't lift a leg for humanity!" (Anderson 1930, 195) shrieked by the Baroness declared war on normative biopolitics. It is this nihilistic position in which the modern practices

92 See for instance Le Bon (1896, 42): "It will be remarked that among the special characteristics of crowds there are several – such as impulsiveness, irritability, incapacity to reason, the absence of judgment and of the critical spirit, the exaggeration of the sentiments, and others besides--which are almost always observed in beings belonging to inferior forms of evolution – in women, savages, and children, for instance," or Adolf Hitler (1939, 56) in *Mein Kampf*: "One ought to realize that for one Goethe, Nature may bring into existence ten thousand such despoilers who act as the worst kind of germ-carriers in poisoning human souls."

of art were founded. Not that they were in any ways related to the cynicism of the Futurists, but instead on the comprehension of how regulation, naturalization, normalization and disciplinary techniques were intervening with bodies, groups and populations. Regarding Baroness Elsa or Picabia as traumatized and thus as a 'threat' to the healthy American poets and artists in New York after World War I, this is only a part of the picture, and thus ignores the other side of biopolitics and easily singularizes them as cases or contagions. Irene Gammel (2003, 207) writes in the biography of the Baroness Elsa:

> The young modernist poets and painters [William Carlos Williams, Hart Crane or Wallace Stevens] were far from the trench warfare in Belgium, far from the smell of chlorine gas, and far from close contact with corpses [...] the memory of Old Europe was inscribed on her [the Baroness's] flesh and used to terrorize a young generation of artists.

We easily obliterate the general struggle manifested by Huelsenbeck and turn individual artists either into the role of a *bohème* or *flâneur*, or in the case of the Baroness into a *détraqué,* which Chisholm (1997, 188-89) distinguishes from the male characteristics of the avant-garde artist, that *flâneur*, who "gets drunk on the commodity [...] The *flâneur* embodies the perspective of the commodity itself," whereas the pauper body of a prostitute or a bag-lady, *détraqué*, "likewise objectified [...] becomes 'incommunicable' [...] unconsumable," who gets drunk on refuse[93]. However, then the artist's role is not that of a militant but a reactionary type, revolting against the bourgeoisie. One needs to see, in respect of modern biopolitics, that *détraqué* is plural or a multitude, instead of a subject. Without recognizing in the Baroness's body an example, a body of substratum – a faculty of potentials, which are general and multiple – we do not comprehend the function of struggle as an activity, but only as an individual reaction or abnormality. In order to comprehend the relation with the body of an artist as a device for practice and substratum of potentials in the context of biopolitical apparatus, we need to regard a body as generic, and not individualized as in Futurism or as in

93 More on the impossibility of the female *flâneur* and how women at the end of the nineteenth century "had to legitimize their lone presence in the city by shopping, proving they were not for purchase by purchasing", that women could not be *flâneurs* because they were "incapable of being sufficiently detached from the commerce of city life," in *Wanderlust: History of Walking* by Rebecca Solnit (2000, 232-39).

the body of a *flâneur*. A *détraqué* body is plural and generic, and thus threatening in its ambiguity.

This militant activity in relation to *general intellect* is to be found in the later performance practices or feminist art practices such as in *And For Today ... Nothing* by Stuart Brisley (1972), where he was in a bath-tub filled with black water for two hours every day for two weeks, and aside from that

> in the wash basin and on a ledge next to the bath I laid out some offal. During the two weeks the offal decayed, flies laying eggs and maggots hatching out to feed. [...] The only sign of movement was that of a body rising and falling in the water when breathing in and out. The stench of offal was overpowering.

Similarly in the 'iconic' performance art piece *Interior Scroll* (1975) by Carolee Schneemann, where she pulled a long paper-scroll from her vaginal tube, which she then read to the audience. The text was her comment, directed at the male, structuralist film-makers (and artists) who regarded not only her individual work but also the feminist practice on experimental film as 'charming'. She had written:

> He said we are fond of you / you are charming but don't ask us / to look at your films / we cannot / there are certain films / we cannot look at / the personal clutter / the persistence of feelings / the hand-touch sensibility / the diaristic indulgence / the painterly mess / the dense gestalt / the primitive techniques". (Auslander 2005, 256)

In performance art practice, and in its 'militant' form, the body is plural and generic, and not like the body of a virtuoso.

However, through biopolitical management and the capitalist apparatus, we are more accustomed to thinking of artists and their bodies not as generic but specific. The singular and subjugated bodies are inscribed with signs of violence, trauma or accidents. From the fractured skull of Joseph Beuys to the self-mutilated body of Rudolf Schwartzkogler, from the deliberately shot arm of Chris Burden to the violently attacked body of Andy Warhol, or the traumatized bodies of Marina Abramović and Gina Pane we recognize the universality of these traumas, but we still regard them from a distance – particularly in their heroic and majestic durability and endurance. We distinguish these practices from the more general and generic bodies of Faith Wilding reading at the Womanhouse or

Lygia Clark working with a group of people for years in her hybrid group practice in São Paulo. If we regard this from the Lacanian point of view to performance art presented by Peggy Phelan (1997, 5), a trauma cannot be represented; it is the tear or the lack between the Symbolic and the Real. Trauma is a cut in the quilted fabric of subjectivity and, in contradiction, it is a trauma, which builds an individual. However, it may appear as an icon, or an icon as an event, which conceals the origin, yet disputably veridical, of trauma. This is what 'iconic' performance art works supposedly do. Trauma points at the 'black box' – Thing – which for Lacan is the "aspect of Real, of the unnameable and unrepresentable," (Davoine and Gaudillière 2004, 20) – the impossible[94]. However, we need to remind ourselves that the reason for the development of trauma or the various cures for trauma, such as psychoanalysis, was founded on the biopolitical question of regulating the population and disciplining the bodies. Following the unresolved conundrum of the railway spine, through Jean-Martin Charcot's influential research at the Salpêtrière infirmary in Paris in the 1870s, followed by the psycho-analytic research, or 'talking cure' by Pierre Janet, Josef Breuer and Freud, from 'reminiscences' and *idée fixe* to the concept of the unconscious or the unrepresentable Real, we are in constant relation to the apparatus of power in relation to population, health, sexuality and bodies. Why heal an individual person, if it has no function for the state? And if there is a process of healing, then we need to ask: "to heal from what?" (Borch-Jacobsen 1996a, 4). The enigmatic nature of trauma is able to produce an endless variation of what has actually happened. In psychoanalysis the use of language and narrative, may connect with the mute object of trauma, but might be co-produced in transference or with the suggestions of the therapist, as well. It has an onion-shaped structure where layers of suggestion, negotiation and simulation create a performance of truth – or a 'Borromean Knot', which one may not cut open without entering into psychosis, claims Lacan (1975/1998, 130). Mikkel Borch-Jacobsen (1996b, 90) argues for the significant role of autosuggestion or simulation in the healing process, where simulation is not lying but the production of reality. There needs to be a *will* to be healed, where the non-representable origin of the trauma is woven into the preconceived narratives of trauma. Sándor Ferenczi (1988, 167) writes in his *Clinical Diary* on March 22, 1932 that "it is as though the trauma

94 "I define as fixing the category of the real, insofar as, in what I articulate, it is radically distinguished from the symbolic and the imaginary – the real is the impossible. Not in the name of a simple obstacle we hit our heads up against, but in the name of the logical obstacle of what, in the symbolic, declares itself to be impossible. This is where the real emerges from" (Lacan 2007, 143).

were surrounded by a retroactively amnesic sphere, as in the case of trauma after cerebral concussion. Each individual catharsis causes this sphere to contract further and further."

My intention is not to take part in the discussion of trauma in the analysis, but to regard this conundrum in relation to art practice, with performance as viable in transmitting the unrepresentable veridicality of trauma or artistic practice as a healing process. In the context of art, and not in clinical psychiatry, I would say that there is a will to be healed, collectively and individually, because it has a connection with the techniques of the self. We know that healing is productive. There is a need for *parrhesia* or trauma culture in the arts, the reproduction of scenes which cannot be verified or remembered – however, there can be a photographic documentation of a traumatic scene. These are collective articulations, which have a biopolitical function, which have not so much to do with truth as with cooperation. All relations need to be invented and recreated to produce ontological assurance in the production of subjectivity, Guattari (2011, 25) argues. In her critique on the assumed veridicality of trauma, Ruth Leys refers to the research done by William Sargant with World War II traumatized soldiers, who noticed that the same hormonal excitement took place both in the traumatic situation and in the simulative reproductions of trauma. It was not important if the cathartic performance of the enclosed traumatic memory of the trenches was literal, but rather that it was performed; in other words, a *performance* had stronger curative effect than any presumed authenticity of the event (Leys 2000, 202-03). These narratives have a function in the regulation of the population and individual care of the self: a will to be healed. However, the trick is that if trauma is a cybernetic black box, where we can only see what has come out of it, but we do not know how it was processed or engineered, then we are always in the process of interpretation, which means we are in the process of management of the narratives. Obviously I do not argue that traumatic events do not take place every day, which would be just plain arrogance, but my question is what function trauma plays in regard to biopolitics, and specifically for the collaborative or performance art practices, if we are foreclosed from the actual event. According to the physician Bessel van der Kolk and the literary theorist Cathy Caruth we can approach this event through flashbacks, nightmares or hallucinations; through recourse and return to a proximity of the event, since there is a gap between the event and the subsequent interpretations of the event.[95] This

95 See for instance Caruth (1991; 1995, 3-12) and Kolk (1987; 1995, 158-182)

gap cannot be crossed and thus trauma cannot be symbolically approached in any semiotic system. However, the difference between an event and the symbolic representation of it in narratives, works of art or performances is where the unrepresentable event invites consensual suggestion, simulation, performance and representation of trauma, Leys argues (op.cit., 268). A trauma has potential and it is inaccessibly virtual: an invention.

An icon of trauma – Beuys, Schwartzkogler, Abramović – functions like a facility machine contaminating its surroundings and generating performatives, where 'face' "is what gives the signifier substance; it is what fuels interpretation, and it is what changes, changes traits, when interpretation reimparts signifier to its substance. [...] The signifier is always facialized. Faciality reigns materially over that whole constellation of signifiances and interpretations" (Deleuze and Guattari 2005, 115). Narratives become fuel for larger national or state articulations, when "not only the actual victim of trauma but everybody in the post-catastrophic condition is trapped" (Leys 2000, 204). These narratives are reiterative performances (Butler 1993, 95) and repetitive forms as refrains. An icon is not a sign or a symbol, but a 'facial' sign or 'icon', whether the object exists or not, as in Peirce's (1974, 143) semiotic, or it takes the form of a 'screen' as the locus of mediation between the gaze and representation in Lacan's (1998, 105-19) description of a picture. Trauma appears to exist through a suture of seeing, "conjunction of the imaginary and the symbolic" (Lacan 1998, 118). The performance appropriates the mute icon or a terminal of trauma through the representation of trauma. The reiterative nature of performance propagates a continuous appropriation of the traumatic scene in the normative regulation of it. The apparatus of biopolitics reiterates the performance of the mute object. It is not a lie, but simulation or generated actualization of the potential and a form of expression of the potential. It is these narrative inscriptions which are managed by the apparatus of biopolitical economy.

Another aspect, which is more apparent than trauma in modern biopolitics, is the folding of the self, or the subjectivation which is produced by folding. It is the folding, continuous process of formation, where materials and bodies, relations and forces, knowledge and truth or exteriority and outside are folded and thus create a subject. It is an altogether different case for the Greeks, Christians or Moderns, as to what is being folded in, but what is significant, Deleuze (2006, 104-05) writes, is that

> These folds are eminently variable, and moreover have different rhythms whose variations constitute irreducible modes of subjectivation. They operate 'beneath the codes and rules' of knowledge and power and are apt to unfold and merge with them, but not without new foldings being created in the process.

It is these folding strata between outside and inside, where continually new levels of expressions are produced by folding in those four (material, relational, epistemological, external) instances, where "the relation to the outside has the task of reassessing the forces established, while, last of all, the relation to oneself has the task of calling up and producing new modes of subjectivation" (op.cit., 120). This is the continuous variation of subjectivities and also narratives such as trauma, which are never static or veridical, but are being produced in the context of immanent capitalism.

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I need to ask myself what my intention or desire for healing was in that early work of mine, where I locked myself into the studio at Rijksakademie in Amsterdam. What was that desire, and what did I expect to become unravelled? Those practices of mine were aligned with the tradition of transgressive performance or the escapist or 'heroic' performances such as Bas Jan Ader's in the 1970s. I claim that these practices reiterate a norm based on lack and austerity. We need to regard them outside the discourse of utopia, and locate them in the discourse of biopolitics, regulation and discipline. Lauren Berlant (2011) has argued that the concepts of a good life or 'cruel optimism' have a crucial role in post-industrial life, where it resides in the agonistic contradictions between the fantasies of realizing what is potential and the actual limitations of reality. There is no reason to ask what has been such a traumatic situation for me to lock myself in, or to wander around Amsterdam in the after-hours looking for trouble, because there is most probably none. It is related with the practice of a good life, which is the ethos of contemporary biopolitics, as we say when we depart from a dear friend saying, "Take care". It is this biopolitical predicament which declares that something is missing or lacking, but we do not recognize that this missing something is, in fact, a simulated narrative. Good life is based on the absent 'something', which functions as a verification of biopolitical management and neoliberal efficacy of immaterial production. We would rather think there is 'something' in the

black box, rather than nothing, or that it would actually be richly inhabited with contingencies or unforeseeable events. These unprecedented events are what biopolitical regulation aims to control and asks us to take care of. But is that a wish or just a way to say goodbye?

The icon of the unrepresentable is the most problematic in the context of contemporary biopolitics, because it refers to structures prior to modernism, to the face of despotic or devotional imagery, acting as a "trigger, inciting an affective response" (Bennett 2005, 36). It evokes an affective, carnal and discursive engagement, which in turn produces reiterative and disciplinary performatives. Such a performance *produces* lack or austerity detached from the ordinary, which is vividly present in such performances as *The Artist is Present* by Abramović (2010, n.p.), when "she performed in the Donald B. and Catherine C. Marron Atrium every day the Museum was open between March 14 and May 31, 2010. Visitors were encouraged to sit silently across from the artist for a duration of their choosing, becoming participants in the artwork." However extremely challenging and visceral the experience was for the visitors, with regard to my argument it is significant to pay attention to the role of the face as a signifier, and the lack and austerity it produced detached from the humdrum routines of the visitors' lives. The face is present, not only as a screen, but as a signifier of a facial-machine of a transcendental enunciator, despot or Christ. It is this icon which in turn functions as a despotic sign of domination. It is this mute icon of a face which produces a gap from the ordinary, that 'something', which "makes itself known as unstable, if not in crisis; in a regime of affective labour, structural relations of alienation are viscerally the opposite, saturating the sensorium while yet monetized, disciplinary, and exploitative" (Berlant 2011, 69). It is the *production* of trauma, which functions as a reiterative performative and creates dominant structures within the neoliberal biopolitics, and in turn helps to produce self-induced control mechanisms. The face is a folding-in of some archaic strata of material, relational and epistemological, and thus it is always dangerously nostalgic. It is this folding which makes a face – the demanding stare of an artist – so powerful. And power is always *oikonomia*, exchange and cashing in.

The face as an icon, or an iconic and mute performance of trauma is despotic. It forces us to regard our singular life as being detached from the regulated commons, citizens, multitude or *demōs*. The face asks us to calibrate our lives, viz. to utilize our care of self, in order to make sense of this only later, if ever (op. cit., 166). Thus, biopolitical management is not based on exploitation but on the need to belong and the will to be healed – in other words on the promise of a good

and normalized life. In such practices there is only a *promise* of a transformation on the level of a subject. It creates hallucinations and refrains on the social level. Then on the level of population, we use a tremendous amount of affective, physical and discursive capacity to calibrate our lives with the dominant modes of living within the normative parameters (op.cit., 180). A temporarily employed person serving drinks at the opening of an exhibition might have a sense of belonging with the crowd, which is the key function for the affective labour, but he or she might also feel a sense of disconnected cynicism. The function of biopolitical management comprises (self)control of the material, relational, epistemological and external.

CHAPTER 9

Immaterial labour: relationality and affectivity

> Nature builds no machines, no locomotives, no railways, no electric telegraphs, no self-acting mules etc. These are products of human industry: natural material transformed into organs of the human will over nature, or of human participation in nature. They are *organs of the human brain, created by the human hand*, the power of knowledge, objectified. The development of fixed capital indicates to what degree general social knowledge has become a *direct force of production*, and to what degree, hence, the conditions of the process of social life itself have come under the control of the general intellect and been transformed in accordance with it. To what degree the powers of social production have been produced, not only in the form of knowledge, but also as immediate organs of social practice, of the real life process. (Marx 1857/1993, 706)

Based on the transition from the Fordist structure of labour to the cooperative and processual formation starting from the 1980s it is not a coincidence that collective relations, or affective discourses, came to signify a nascent transition in artistic practices, as well. However, these practices, which were articulated by Nicolas Bourriaud in the late 1990s or Grant Kester in the early 2000s and approached the general apparatus of immaterial or cognitive labour, were unable to produce a critical distance with the immanence of capitalism[96]. Kester and

96 The critique of these practices in collaboration, affective labour and interaction has been given by Claire Bishop (2007; 2012) and Jennifer Doyle (2013) aside from many others whose arguments

Bourriaud were keen on arguing for the production of new apparatus and critique within artistic practices, being more affirmative on the social nature of artistic practice. However, they did not produce enough critical approach to the nature of this 'relational' labour in general, which also comprises affective labour. Affective labour is considered to be particularly alienating, because one is selling and offering general abilities and intimate skills for the client of a boss (Hardt and Negri 2004, 111). Affective and relational capacities have particular places in biopolitical management, because they are in conjunction with our intimate ability to create and maintain relationships, but on the other hand maternal, kinship or caring labour has been posited as a socially and emotionally precarious condition. Jennifer Doyle gives an example of a work by Santiago Sierra, an installation of the Deitch Project in 2002, where his hired day labourers walked off the installation as a protest at the affective exploitation. According to Doyle (2013, 91), the incident was an example of the complexity that underlies Sierra's projects, that the general nature of affective labour is able to connect various types of day labourers and precarity, "the receptionist, the bartender at the opening, and the person parking cars [and] curators, critics [...] and artists." In this context of biopolitical management, the late 1990s and early 2000s collaborative and interactive projects on relations and dialogue missed the particular role of the biopolitical regulation of affects, emotions, relations and intellect, while such practices often turned the viewers and participants into politically correct 'good souls'[97]. There was little regard paid to the regulation, which was taking form as an aspiration for a 'good life' or a 'better society.'

In the processes of immaterial labour a production of a subject is at first a necessity for all subsequent productions, which function through biopolitics. The contemporary need for the active subjectivity of who is ready to jump into the collective processes is at the heart of immaterial labour (Lazzarato 1996, 135-36). Maurizio Lazzarato writes how even physical labour requires these affective and relational capacities, a kind of 'mass intellectuality', which "has come into being, created out of a combination of the demands of capitalist production and the forms of 'self-valorization' that the struggle against work has produced" (op.

are often based on the critique of cognitive capitalism presented by Eric Alliez, Jacques Rancière, Maurizio Lazzarato, Franco 'Bifo' Berardi, Michael Hardt and Antonio Negri.

97 "The discursive criteria of socially engaged art are, at present, drawn from a tacit analogy between anti-capitalism and the Christian 'good soul.' In this schema, self-sacrifice is triumphant: the artist should renounce authorial presence in favour of allowing participants to speak through him or her" (Bishop 2007, 67).

cit., 133-34). To distinguish the two aspects of relational processes, immaterial labour is "primarily intellectual or linguistic," it "produces ideas, symbols, codes, texts, linguistic figures, images, and other such products," whereas "affective labor, then, is labor that produces or manipulates affects such as a feeling of ease, well-being, satisfaction, excitement, or passion. One can recognize affective labor, for example, in the work of legal assistants, flight attendants, and fast food workers (service with a smile)" (Hardt and Negri 2004, 108)[98]. The management of these affects and immaterial capacities produces axioms which have functions but no other meaning. The worker or artist does not only behold these capacities but, through axiomatic functions, he or she *is* the capacity and function. The artist is not present, but he or she is a function in the assemblage of immanent capitalism. Within this ensemble, collaboration and collective processes are the modes of practice, which produce the repetition with a difference, whilst this ensemble is also the system of exploitation. However, the collaboration within the art world is rarely between generic subjects, but more often it takes place between singular individuals with particular skills and capacities.

In the 'Fragment on machines' in *Grundrisse*[99] Marx indicates the significance of a social knowledge as *general intellect*. It is not only the communication of knowledge that is significant in contemporary biopolitics but the role of bodies and affects as well. However, the central point in this rupture or paradigm shift is that production based on cognitive or immaterial labour has become overall paramount. Vercellone (2007, 32) writes on cognitive capitalism that "knowledge cannot be assimilated either to capital (as in the theory of human capital), or constituted in a supplementary factor of production (independent of capital and of labour, as some interpretations of cognitive capitalism assume). Knowledge and education are nothing but the means of expression and creation of labour." Cognitive capitalism defines cognition, or general intellect, as the sole force of production. Marazzi (2011, 57) calls it the cooperation between brains, "beyond the separation of company and territory, between public and private spheres, between individuals and organization in the creation of added value, the capital/labour relation." Our properties of general intellect and affective capacities have become subordinated to financial capitalism, and thus have come to equal life

98 In the U.S. the fastest growing occupations projected for the year 2022 with a growth rate of 48% will be personal and home care aides. Both occupations, which require less than a high school education, are precarious in working conditions and require almost no work experience, since they are based on on-the-job-training. (Bureau of Labor Statistics)

99 Marx 1857/2009, 690-695.

in immanent capitalism. The value of knowledge (such as artworks, processes or information) is given by the value of its *performance* and *application*, based on the number of its *multiplication* and the *sharing* rate among the people who were part of the process. Knowledge has proven to be successful and valid, when the cognitive product maximizes the value of performance or multiplies affectively and shares the value of being produced (Pasquinelli 2008, 97). The relational or collaborative practices do not cease to produce value. In the context of immanent capitalism, these intellectual skills for content, manual skills for creative execution and entrepreneurial skills to manage social relations are explicitly collective and exist only by relays and networks (Lazzarato 1996, 137). The model for artistic practice has become a common paradigm for all immaterial labour. This immaterial shift is embedded in society and no more segregated within the artists' studios. Artistic practice is taking place on the immaterial and collective conveyor belt of cooperation,

> organized for specific *ad hoc* projects, and may exist only for the duration of those particular jobs. The cycle of production comes into operation only when it is required by the capitalist; once the job has been done, the cycle dissolves back into networks and flows that make possible the reproduction and enrichment of its productive capacities. (ibid.)

A new combination is produced of innovation-production-consumption, where capital is not producing commodities, but "first and foremost [...] capital relations," and where we can recognize the position of subjectivity as an "intellectual proletarian [...] who is recognized as such only by the employers who exploit him or her" (op.cit., 137-38). The artist is an example *par excellence* as an exploited proletarian of the processual assemblage of immaterial labour – proud of his or her independent entrepreneurship and cooperative capacities. A performance with a live artist or shared product of doing together is altogether a capital relation, too. A performance artist utilizes the networks and relationships between audience and performer and is fit for the purpose of 'living labour' on which the neoliberal biopolitical management inscribe the power apparatus. In the performance artist, the "product is inseparable from the producer," as Marazzi (2001, 81) writes on the domestication and feminization of labour. We need only remind ourselves of the early projects of relational art by Rirkrit Tiravanija such as *Untitled* (1992), where he served Thai food to the gallery visitors or created "a relaxation area intended for the artists in the exhibition, equipped in particular

with a table football game and a full fridge," (Bourriaud 2002, 32) to make a connection between care, domestic labour and feminization – but also with capital relation embedded in the general intellect. Marazzi concludes: "Labor reproduces the very possibility of maintaining these external social *relations* [...] domestic labor therefore reproduces in the private sphere a public relational context [and] in order to be communicative, a woman's domestic activities require an increase in cognitive qualities" (op.cit., 82-83). This needs to be kept in mind in relation to all 'caring' and 'healing' practices, that they still communicate a capital relation, within our context of immanent capitalism.

But is the performance artist such a 'virtuoso' that Paolo Virno argues for in his example of a cognitive worker? Truly, performance is an activity, which finds its fulfilment in itself or which requires the presence of others. However, Virno (2004, 52) uses a pianist or an orator as his example, someone with a specific skill, which does not fit the definition of performance art, being often something more generic. Following Virno's argument where he links a virtuoso with politics, based on Aristotle's *Nicomachean Ethics* and the distinction between labour (*poiesis*) and political action (*praxis*), viz. labour is taking place in making a final product, while in *praxis*, "the purpose of action is found in action itself" (ibid.). The performing artists are virtuosi, who need the audience, and whose sole purpose is in the action itself. Virno continues to connect a virtuoso with a politician, since "every political action, in fact, shares with virtuosity a sense of contingency, the absence of a 'finished product'" (op.cit., 53). Here we can connect not only performing artists, orators, singers, dancers, actors, comedians with politicians, and vice versa, but also with any processual or cooperative practices dependent on general intellect, viz. activity without an end product. Moreover, Virno refers to Arendt and Marx, and points out that a politician or a performing artist needs a publicly organized space, which requires "the development of productive social forces," (op.cit., 55) in the form of cooperation. I do not find affinity with a performance artist or a concert pianist or a virtuoso politician, but I find Virno's next step very convincing when he gives another model for a virtuoso in the activity of a speaker (ibid.). Virno makes a difference between a pianist who needs a score – at least in practice – and a speaker, who can be anyone who can speak (op.cit., 56). He or she is the one who does not have to use labour (*poiesis*) but he or she combines action (*praxis*) – or *vita activa*, politics – and general

intellect[100]. Then, not only can the performance of a performance artist but all collaborative practices be regarded as not having an end product and combining action and intellect. The speaker-virtuoso has a general intellect as his or her score (op.cit., 63-64). General intellect is that through which we communicate, reflect, improvise and ameliorate in cooperation and in relationship with others. Thus, generic political action is administered in contemporary biopolitics and cognitive capitalism. There, according to Virno, the administration of this action is fused in general intellect, "between knowledge and control, the inverted image of excess cooperation" (op.cit., 67). Therefore, a contemporary capitalist entrepreneur does not need to produce forms for innovation, but only to manage, administer and regulate this activity (Lazzarato 1996, 144). There need not be any prototype of *homo oeconomicus* who pursues his or her interests, which supposedly converge with the interest of others or a Schumpeterian innovator[101]. The subjectivity of immaterial labour is a variable between the identity of economic man, processual bestiality and the non-identitarian multitude.

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In modern biopolitics the relationship between power and knowledge is constitutive and productive, but not ideological, Virtanen (2006, 37) argues. The lives of bodies and their virtuous performances are organized by the biopolitical *oikonomia*, where life has no relation to a transcendental exteriority, but only to immanent capitalism. In other words, the administration of life is folding in the transcendental within, and thus subjectivity is being managed by biopolitical administration. Capacities and attributes are potentially axiomatized into functions.

100 "With the term *vita activa*, I propose to designate three fundamental human activities: labor, work, and action. [...] Labor is the activity which corresponds to the biological process of the human body, whose spontaneous growth, metabolism, and eventual decay are bound to the vital necessities produced and fed into the life process by labor. [...] Work is the activity which corresponds to the unnaturalness of human existence. [...] Work provides an "artificial" world of things, distinctly different from all natural surroundings. [...] Action, the only activity that goes on directly between men without the intermediary of things or matter, corresponds to the human condition of plurality, to the fact that men, not Man, live on the earth and inhabit the world. [...] The *vita activa*, human life in so far as it is actively engaged in doing something, is always rooted in a world of men and of man-made things which it never leaves or altogether transcends" (Arendt 1998, 7-22).

101 Foucault (2008, 237) describes the model of innovation presented by Joseph Schumpeter in the following way: "Five categories of innovation can be distinguished: (1) the manufacture of a new good; (2) the introduction of a new method of production; (3) the opening of a new outlet; (4) the conquest of a new source of raw materials; and (5) the implementation of a new method of organization of production."

Each potential flow is decoded and axiomatized within immanent capitalism by biopolitical administration. Agamben (2011, 1) writes that instead of a sovereign power, modern biopolitics has utilized "economic theology, which replaces this transcendence with the idea of an *oikonomia* [...] government over every other aspect of life." For the Greek philosophers, *oikonomia* referred to the administration or management of a house, in which "household management corresponds to the persons who compose the household, and a complete household consists of slaves and freemen," but "there is another element of a household, the so-called art of getting wealth," writes Aristotle in *Politics* (1253b1-1253b14). Administration thus consisted not only of the management of a house, but properties and possessions as instruments of action (op.cit., 1253b24-1254a17). The despot of the household did not use science to support his management but "[t]he rule of a household is a monarchy, for every house is under one head: whereas constitutional rule is a government of freemen and equals. The master is not called a master because he has science, but because he is of a certain character, and the same remark applies to the slave and the freeman" (op.cit., 1255b16-1255b39). Oikonomia is an art of administration and subsequently biopolitical oikonomia is not a science of life, but an art of immanent administration. This art aims for the administration of capacities of employability, reflexivity and calibration in the space of cooperation.[102]

Administration does not only concern the cognitive skills, but also affects somatic bodies through systems of welfare or other monitoring systems; being intensifying and normalizing apparatus of discipline through networks, it "extends throughout the depths of the consciousnesses and bodies of the population – and at the same time across the entirety of social relations." (Hardt and Negri 2001, 23-24) It is not produced from some place exterior to our beings, but is an assemblage of social production, which produces subjectivities and the world as immanent capitalism. This production puts subjects in relation to each other through language, intellect, affect and carnal, somatic bodies. There is nothing natural in this assemblage, where the concept of nature or authenticity is being produced, too. Whilst the population of the industrial period consisted of individual units, here the assemblage is composed of affects and intensities, which are not reduced into identifiable units of population. Thus the biopolitical

102 The difference between the labour at *oikos*, which was done free from all contact with the outside and the work of *demōs* in the public, which in words of Jean-Pierre Vernant (2006, 276): "referred to artisans – carpenters and blacksmiths – and bards, but also to diviners or heralds, who did not 'produce' anything at all."

management of the present context does not aim for the biopolitical management of population, *per se*, but the administration of affects and intensities in the subsequent production of subjectivities. Hardt and Negri's argument relies on the potentiality of a *multitude*, substratum, which is not an anarchical mob resembling twentieth-century crowds. Distinctively, the multitude consists of affects and intensities of a process: "[t]he multitude is an internally different, multiple social subject whose constitution and action is based not on identity or unity (or, much less, indifference) but on what it has in common" (Hardt and Negri 2004, 99-100). Does multitude function in terms of contamination or mimesis – through contact, like a mob? In his research *Multitude in Motion* (2013) on the modern implication of the political philosophy of Thomas Hobbes, Mikko Jakonen presents the concept of fear in relation to aversion, panic and mimesis. For Hobbes "fear is crucial part of the commonwealth and its governance in the everyday life" (Jakonen 2013, 76). Jakonen writes that for Hobbes, fear emerges in the multitude and contaminates mimetically and thus it may produce a dangerous threat to sovereignty. Multitude is guided by passions, appetites and aversions[103], which makes it therefore dangerous and in need of governance by proper speech and political skills – communication and action (op.cit., 80). Affect of fear is a relation between the external and the individual. Affect may produce aversion or appetite, whereas passions are reactions to affects, which do not explicitly lead to action. According to Hobbes, we feel aversion or resistance when we encounter another being, since each being may threaten our vital powers and our endeavour (*conatus*) (op.cit., 82-83). Therefore it is possible that "fear emerges in multitude [and] panic and mimesis are typical only for the multitude where the object seems to be obscure and where the passionate reactions to others create disorder" (ibid.). Thus, the question of governance is related with aversion and appetite in terms of the sovereign, but does it do so in the administration of contemporary biopolitics?

The multitude of a faceless mob with appetite and aversion is altogether different from the multitude *of* affects and intensities. In fact, the latter is far more dangerous for biopolitical management, since it is not guided by appetite or aversion, but is the affect itself. If the analysis of the crowd in industrial biopolitics was concerned with the corruption of human nature and how to reg-

103 For Hobbes, as for Spinoza, our passions are distinguished between aversion and appetite – motion away from something that threatens our existence and movement towards the potential fulfilment (op.cit., 81).

ulate these contagions or viruses, viz. how to control aversions, appetites and passions, this is not the case in the present context of immaterial labour and neoliberal biopolitics. It is true that the question of pedagogy of the masses in relation to fear, passions, appetites and aversions has significance for the biopolitical administration of life. The suspicion Hobbes had for the archaic desires of 'natural states' or 'camp-fire' societies are still a pertinent threat to lead states into *bellum omnium contra omnes* – war of every man against every man (op.cit., 87). The multitude is not contagious, but it is the affect of contagion itself, where instead of pedagogy of the masses there is administration of life-long education as the production of subjectivity.

With respect to the convergence of civilian identity and the carnal subject I will briefly present a project by the Danish artist Nielsen. In 2000 the well-known Danish writer and playwright Claus Beck-Nielsen left his apartment and disappeared (Das Beckwerk 2011, 59). Eventually he erased his personal identity number from the state records and went on living without an identity, turning his existence into a company, Das Beckwerk, which existed between 2002 and 2011. In the process of closing down the company, Das Beckwerk organized an event for the funeral of the effigy of the 'State Citizen' Claus Beck-Nielsen and a 107-day *Funus Imaginarium* in Copenhagen, Hening, Cairo and Beijing. The burial of the effigy took place on 10 October 2012 in Copenhagen (op.cit., 70-71). After the burial the State of Denmark intervened and asked that the casket be dug up, which took place on 14 October 2012 (op.cit., 99). Since the burial, Nielsen has been existing as a plural, or the nameless one as a 'multitude'. In a similar case, Tehching Hsieh left his home and studio in 1981, where

> he would conduct a one-year performance outdoors, without taking shelter of any kind: 'I shall not go into a building, subway, train, car, airplane, ship, cave, tent' [...] and he thus committed himself to a journey into a delimited but unknown future, an endurance walk, and an inhabitation of the outside. (Heathfield and Hsieh 2009, 37)

However, there are very few similarities between these two projects; they are situated in altogether different biopolitical contexts as well. In Nielsen's case the political critique is explicit, while in Hsieh's case we are clearly talking about a conceptual work, with no distinctive political or social commentary to be found. Yet, in both cases the management of time impressed on the carnal body was a method not of government but of administration. In both cases, notwithstan-

ding the different contextual attributes, they did not produce a contagion, but acted themselves as affects – multitudes of potentiality or a potential exodus. The policing attempt to manage these processes was imposed on them, because they had become a potential contagion of 'something' unprecedented. That is to say, policing was a pre-emptive act, but there was an administrative urgency to axiomatize these actions: to name them is to give them a function, and only functions can be controlled by an axiom.

Mimetic contagions cannot function without some attributes. Nielsen had become an affect of the 'nameless one', 'half-person' or 'multitude' in order to be approached by the biopolitical administration, exactly for that reason, that being nameless one is against the prerogative of biopolitics in general. He had no clear function. Otherwise he would have remained as an unknown substance, and as such affective and contagious. Hardt and Negri (2009, 59) write that "power is exercised only over free subjects," that is to say on citizens and not the ones without a name. Those processual beings such as Hsieh, Nielsen, the nomadic Roma people or the paperless immigrants are affects, which may not impact through aversion or appetite or create unease with the potentiality of multitude. We may regard him as a 'thing' when Nielsen "goes out into the zone of the indeterminable where he can no longer be identified, defined, pinned down, settled and once and for all placed or categorized in a name, a title, a genre or form of being, art of not-art, life or death" (Das Beckwerk 2011, 60). It is a thing which is at the heart of each subject. The fear of losing our capacity or function; to become 'minor', anachronistic and living disaster, is larger than the fear of death.

Artistic practice, or practice as research, has been provided with functions of investigation, reaction, critique or argument in the context of immanent capitalism. However, such practice has limited means to effect change in these conditions. To dream of doing something larger "more social, more collaborative, and more real than art," (Bishop 2007, 59) as Dan Graham argued to be the desire of every artist, still functions within the assemblage of immanent capitalism. However, there is a shift from the discourse of trauma or transgression towards the investigation, critique and commentary of the production of relations or experimentations with the production of subjectivity. To my mind, contemporary performance or processual practices are not based on conceptual arguments, but they present general intellect or carnal knowledge through investigations of embodied capital relations. This carnal knowledge is not an explicit phenomenology of capitalism embodied, but rather a rehearsal and presentation of the conjunctions or disjunctions that these relations are based on. Biopolitics pro-

duces a body, whence artistic practice is an exploration of the folded archive of these carnal, affective and discursive adjustments and calibrations. These conditions do not appear as representations of the precarious conditions of dependency, disorientation, or loss of security. Should we regard performance as a virtuoso show on the precariousness and carnal knowledge without any proxy of representation? There is no end product, and that is exactly what we should be looking at.

The performances that we could see in this virtuosic show would be vulnerability, hyperactivity, simultaneity, recombination, post-sexuality, fluid intimacies, restlessness, unsettledness and affective exhaustion. As regarding these attributes Vassilis Tsianos and Dimitris Papadopoulos (2006, n.p.) argue that the concept of 'precariat' is not a sociological concept, which would somehow explain the particular conditions produced in the network society of immaterial labour. It is not the network which produces precarity, but precarious conditions produce the need for a network. Communication, carnal bodies and affective functions produce a network that needs collaboration and sharing. Tsianos and Papadopoulos go on to say that the third stage of capitalism is not only intellectual, but that the embodiment of capital management is characterized by sociability, affectivity, the ability to transform spaces, the production of matter and the capacity to recombine in unlimited ways, which are all skills required of an enticing performance artist (ibid.). The embodied precariat is not representable, but is itself present in its production. In the presence of these affects and carnal knowledge, the affect may have the function of a potential exodus. The exodus is created by the precarious affect itself. Moreover, the precarious, immaterial labourer challenges the principle of property, since "to be productive immaterial labour needs unrestricted access to the immaterial resources of production (that is, the netware, e.g. networks, databases, visual data, health, culture, freedom of circulation)" (ibid.). Paradoxically, in similitude with multitude as an affect, the implosive affective creativity and excessive sociability of the precariat remains ambivalent and non-representable, fleeting and cunning – with a departure, but no arrival. It is *potentially* in everyone and in everything. "Precarity is where immaterial production meets the crisis of the social systems which were based on the national social compromise of normal employment," (ibid.) write Tsianos and Papadopoulos, and they envelope the conditions of artists and researcher-artists of the twenty-first century, too.

Precariousness of labour conditions is not a new phenomenon, since throughout modern history it has been connected with women's labour, but recently im-

material labour has expanded to encompass a vast area of production. A Spanish collective, Precarias a la Deriva, argue that precarity defines the whole urban environment (2004). Precarious labour cannot be homogenized or unionized, but it is a common attribute for the experience of contemporary working life. They argue that certain jobs such as those in the retail trades, telemarketing, sex work, domestic work, nursing, food service and media production have a greater tendency to precariousness than others. These are the conditions where an artist may recognize himself or herself, instead of the industrial avant-garde antagonisms. This militant research group from Madrid proposes that

> because care is not a domestic question but rather a public matter and generator of conflict [...] one of the fundamental biopolitical challenges consists in inventing a critique of the current organization of sex, attention, and care and a practice that, starting from those as elements inside a continuum, recombines them in order to produce new more liberatory and cooperative forms of affect, that places care in the centre but without separating it from sex nor from communication. (Precarias a la Deriva 2006, 41-43)

In their proposal, knowledge, affects, communication, sexuality and carnal knowledge need to be taken as the central focus of artistic practices in order to be able to challenge the biopolitical management. That is, as an artist I cannot separate my artistic practice from my precarious conditions; I cannot separate my precarity from carnal knowledge; I cannot separate my carnal knowledge from the biopolitical management of immanent capitalism; I cannot separate sex and sexuality from carnal knowledge or withdraw from presenting this affective, sensual and emotional knowledge in performance; I cannot separate my practice from the common exodus, which requires care and communication between myself, the audience, and the material conditions involved; and lastly I cannot separate this being from the affect of multitude. This is the political apparatus of the artist as well, as for all the members of the precariat.

In the end, can we consider a position which is not an illusion or a hallucination – as François Laruelle (1999, 141) considers his concept of non-philosophy – so that artistic practice does not articulate a position as hallucination? Or in regard of the critique by Jacques Rancière's directed against the philosophers and other authorities who think that the masses live in an illusion, and disregard the fact that people are "true masters of illusion and appearance" (Hallward 2006,

119). Artistic practice should not produce arguments, commentary or theory, or fold back into oneself as art or transcend, in "ekstasis, scission, nothingness, objectivation, alterity, alienation, *meta* or *epekeina*," (Laruelle 1999, 141-46) but practice ought to be regarded as *theoretical.* Can we consider that an artwork, a performance or a process would be an affect in *itself*, without a function, as did the 'nameless one', Nielsen? Or that an artwork or practice would not have any illusion or hallucination of the Real that it would aim to disclose? In a sense this would mean that it would have to stop being a process, in order not to be regarded as something administrable, but would we end up in the radical situation and face the other end of the state apparatus of policing and discipline? In the last chapter of my doctoral research I would like to present a proposal in relation to the non-philosophy and artistic practice comprehended from this angle. One aspect that I would like to investigate is the operative of decision, which "is a formal syntax governing the possibilities of philosophizing [...] is philosophy's hyper-reflexivity that prevents it from identifying its own decisional form. Decision cannot be grasped reflexively because it is the constitutively reflexive element of philosophizing" (Brassier 2003, 25). Then, what are the formal decisions which prevent us from identifying the forms of performance, performance art, artistic practice or artistic research in our context of biopolitical administration and general intellect? Are we generic enough? These are very substantial issues, and therefore my attempt will be only a propositional one. However, this approach will be an attempt to find a radical line of escape from the position that immanent capitalism has left us in practice. In reference to Ray Brassier, the question is how to turn artistic practice or "the practice of philosophy itself into an exercise in perpetual invention[?]" (ibid.). It is not a question of what performance *is*, or what it is *doing*, but how it interprets, how it makes decisions or what its given condition is and what is being conditioned. How can one invent ways to contest the administrative powers or, in more radical terms, how can one testify that immanent capitalism is, in fact, transcendental hallucination, and not the Real? And, how can one do this in the context of the World, which in itself is a product of this hallucination?

CHAPTER 10

Affect and plasticity in relation to artistic practice

It is beings, which keep becoming something, but it is also beings, which will all perish in chaos (Meillassoux 2008, 69). It is beings, which may become to exist in their alterity. It is beings, which have a relation between each other, and it is beings, which aim to endeavour to persist in their own being[104]. Beings are in movement, but not in contradiction with themselves, nor are they absolute. Their being is limited and finite. Their seemingly infinite processes are limited in being, that is to say, being in the world. On the one hand, beings are in correlation with the world, alterity and potentiality, while on the other hand infinite virtual and the foreclosed Real are in unilateral relation. Beings distinguish themselves from the Real, while the Real is unilaterally indifferent to that distinguishing relation. We are performing with our limited capacity in the world of alterity, potentiality and affects, while the virtual, contingent, 'dark' and radically immanent Real is foreclosed from beings and being.

The subject is performing in his or her capacity or, as Deleuze (2006, 77-78) writes, the subject is its own becoming. He or she has capacity, intention, extension and intensity to produce movement and transformation – a difference. This performance is an appropriation of the elements and actualized entities; this performance or event of a subject's own becoming is dependent on the individual capacity to make affective relations. Performance is this actualization of a capacity, an event, which "is at once public and private, potential and real"

104 Spinoza (1677/2002, 283), Propositions 6, 7 and 8 in the *Ethics*, "Part III: Concerning The Origing and Nature of The Emotions."

(ibid.). However, it is not the Real as radical immanence, but rather the actuality of the World. Performance is this actualization in making a relation, viz. the becoming-other of the limited alterity.

The World and the *milieu* have a particular resemblance, where the *milieu* is not the foreclosed real, but it has relations, and not only human relations, but relations between the non-human technological, virtual, synthetic, viral and organic. The World is a milieu where our *liveness* is located; a milieu is a concrescence of these heterogeneous aspects. Steven Shaviro (2006, n.p.) writes on this concept developed by Gilbert Simondon:

> The individual, as (continually) produced in a process of individuation, is never an isolated Self. It is always coupled or coordinated with a milieu; the individual can only be understood together with its milieu, and cannot subsist as a unity without it. The contact between individual and milieu (the membrane between them, though Simondon does not emphasize this aspect of the matter) is mediated by *affect*.

The affect is the capacity to create a relation in the milieu. Giorgio Agamben (2004, 46) paraphrases the biologist Jakob von Uexküll and his oft quoted research on a tick, which is

> suspended in her bush on a nice summer day, immersed in the sunlight and surrounded on all sides by the colours and smells of wildflowers, by the buzzing of the bees and other insects, by the birds' singing. But here, the idyll is already over, because the tick perceives absolutely none of it.

It is both Agamben and Deleuze who translate von Uexküll's use of the term *Umwelt* and *carriers of significance*[105] into affective relation. It is *Umwelt*, milieu, which creates a tick through affects, and not the other way around. The individual and the being are not absolute but relative and for Simondon, *being* alone is incomplete (Combes 2013, 21). The individual needs to have the affective capacity to create a relation with these carriers of significance. This capacity is limited and necessary for the becoming, or in Simondon's terms for the *individuation*, where what is being potential is *becoming* into being (op.cit., 6). The essence of being and its capacity is in the becoming of these affective relations, in *ontoge-*

105 The odour, the temperature of 37 degrees Celsius and the pilose hair of mammals.

nesis, "grasping the genesis of individuals within the operation of individuation as it is unfolding" (op.cit., 3). We can see how a subject is its own becoming and not a point of view of the world of objects and alterior beings. Beings in their individuation and becoming constitute an assemblage (Boever et al. 2012, 228). An assemblage is a relation and capacity, and therefore it is also relative and not absolute, potential but not virtual, "as relative to an *associated milieu* that is born as its complement at the same time" (Combes 2013, 21). Consequently, we can see that the individuation process is both material and axiomatic. It is an ontogenesis, which has its ultimate outcome becoming-mineral, viz. inorganic matter, where the affects cease to have a function as relations in the World. Here, becoming ceasing to function, and the contingency of the Real foreclosed, makes this process absolute.

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It is tempting to regard the performance *Tell Me about Your Machines* as an example of an individuation process. In that, I am asking people quite intimate questions about their relationship with a particular machine. In the end I am becoming-machine. But do I conflate becoming with mimesis in this way? How can one regard milieu in this performance – chairs, cables, walls, lights, window, the context of a gallery and the performance art festival? Can we become conscious of the ontogenesis? Should we rather perceive it the other way around, to perceive ontogenesis and individuation in more ordinary contexts, such as in the practicing process or in the performances, which do not explicitly focus on affects, becoming or individuation? We often tend to describe the process in colloquial terms, that 'the process has its own life' or the outcome depends on the process. It is the process which we need to organize, manipulate, manage and from where we need to weed out the unnecessary 'stuff'. And still, in some cases, the ontogenesis is perceived as a potential or even an authenticating process, where becoming is regarded as the actualization of the pure potentiality. Then, we need to ask: what are these affects, which supposedly have a significant function in the individuation process or ontogenesis?

All processual practices are individuation practices which take place in an assemblage. Affect is a capacity in conjunction with the potentiality of this process. Affects are not rational or managed by cognition, but they are functions. Therefore, this may lead to the assumption that affects are conflated with veridicality or authenticity. Yet, for Vivian Sobchack (2004, 68-69), affects appear

only through a milieu, viz. affects do not exist without an assemblage. Following this, she writes that human affect relations are cultured and produce organized sensorium. Affect is in the relation but it is not an authenticator of a potentiality. The affect may have a relation with the immanence only through potential, but not without a decision or interpretation; in other words it is already a managed relation through philosophy, ethics, aesthetics, economy, etc – it is transcending. In this way, the affect has no relation with the unlimited or the radical immanence but only with the potential as being the World. We can think of the affect, but we cannot think of what causes the affect. We can think of the potential, but we cannot think of the outside, without creating a philosophical circularity. Through decision and practice as philosophy, we can see that there is rather an immense 'desire' to actualize the full potentiality, conflated as representative of the outside. However, as Laruelle criticizes Deleuze, this is only an idealization of the chaotic and radical immanence (Gracieuse 2012, 49). Following Deleuze, the subject and the process of individuation is 'folding in' the outside, *apeiron* (Pelbart 2000, 206). The unlimited outside envelops the indeterminate potentiality. Filippo del Lucchese (2009, 185) has criticized both Deleuze and Simondon for placing *apeiron* as something of a "'creative reservoir' of Being but *only* as a 'real condition of individuation.'" Following this, a relational being is becoming a 'pure soul', or rather a virtualization of the Real and idealization of the folding in the outside. We cannot regard the Real as being chaotic noise, since noise is too close to be regarded as conflicting potentials, whereas the Real is indeterminate and invariant (Terranova 2004, 68). Noise as *apeiron* is part of a milieu where subjectivity is produced through separation, ejection, delimitation and obstruction. In this regard, noise is disordered potentiality of affects, spam, or noise is the 'movement' of the *apeiron*.

A work of art makes sense if it creates a 'clearing' out of the thicket of noise: a function. However, this clearing may function in the same way as the carriers of significance for Uexküll's tick. A process clears out meanings from the thicket of noise, not as clear meanings, but through compatibility and sufficient arbitrariness. This is how *apeiron* folds in at the processual practices of becoming. By all means, when we are regarding the affect, we are within the World, as we comprehend it. It is the world of artistic practice, the capacity of affects and, in general, the human world or socius. Moreover, we may argue that artistic practice is nothing but a social construction; art and artistic practice is a construction created by sentient beings, humans and conscious subjects. We need to make a distinction between art as a social construction and artistic practice, which

in terms presented here may be regarded as ontogenesis within a milieu, and not only a social construction. For Franco 'Bifo' Berardi and Akseli Virtanen, the disruptions of political and the semiotic may function as triggers of social *morphogenesis*, and even revolutions. However, in the context of high density of information and semiosis, they write: "the disruption tends to be morphostatic, and to reinforce the pattern which has produced the disruption itself. [...] The logic of the arbitrary power is the key to understanding this paradox" (Berardi and Virtanen 2010, 44). Here arbitrary power protects us from the unprecedented contingency with static refrains. Is this the place of artistic practice, then? I am tempted to define it as non-art, following Laruelle, but I feel that it would too easily create a negation, and another term for practice. We may call it performance, which through its ambiguity may not be art, but as practice it may still be performance. It is *hubris* of comprehending the full potentiality, as it would be regarded as comprehending the Real; it is hubris we can find in the thinking of philosophy, artistic practice and capitalism. Obviously, we may argue, that since the Real is foreclosed immanence for us, then what we have is ultimately social, and thus we should abstain ourselves from even thinking about the Real. However, my point is not to disregard political action in artistic practice, for instance, but to argue that notwithstanding the fact, artistic practice and its discourses often claim to have access to the Real. This is what Alain Badiou and Laruelle call 'hallucination' or 'illusion'[106]. Laruelle argues that the Real is non-relational and indifferent to all and "cannot be intentional or represented in any way" (Mullarkey 2006, 145). This hallucination may be regarded as virtualization of the Real, the Real represented in actuality.

The capacity of affects is related to desire, in that it is desire to persist in one's own being. It is desire as 'appetite', *appetitus*, in Spinoza (1677/2002 284), where the appetite tends for the preservation of the being, and it is more conscious than mere capacity for affects. In the assemblage of the industrial socius, appetites and desires needed to be managed if they were considered as 'contagions' by pedagogy, moral code or disciplinary techniques. The appetites needed to be managed by reason (Adorno 1982, 132). With contagions the appetite may turn into aversion, and thus need to be regulated. Our capacity of affects varies, and

106 John Mullarkey (2006, 128) writes on Badiou that, "philosophies of pure immanence, leaving nothing outside of themselves, cannot explain their other as anything but illusion, or even the emergence of this illusion. But then they cannot explain their own possibility or emergence either. They must be axiomatic. However, they are incomplete in as much as they are axiomatic, indeed, the axioms are their assertoric point of emergence. Badiou calls this a decision."

for Spinoza passive affections lead to suffering, where passions work against the actualization of power, while active affections affirm our being. However, we do not know what affections we are capable of, that is, we "do not know what the body can do" (Spinoza 1677/2002, 278-81). Thus, our perseverance is determined by our capacity to be affected and active, while "[p]assive affections [...] cut us off from that of which we are capable" (Deleuze 1992b, 231). It is through the affective capacities and passions that our bodies and our relation with the world is defined. Anyone who has suffered from depression can testify the difference between the world and bodily experience when in a bout of deep depression. More so, this is crucial for understanding the processuality of artistic practice and live performance as being 'extra-ordinary' or more affirmative than everyday life. However, prior to appetite, affective capacity has no desire for better or worse, but it functions as a mediator, and as such as an axiom without signification or moral harmony (op.cit., 233). Affect is a relation, which delimits and in a sense 'territorializes' some particular potentiality. For the reason that affect is a territorialising relation affects may be managed without signification, Guattari argues. They are reduced to the "benefit of an infinite multiplication of existential *captures of value*," (Guattari 2013, 214) where only certain affectual relations will survive, and others become latent. Capacity of affect is thus in direct relation to the body and the milieu, and thus leads to a complex and argumentative debate for the origin of experience of phenomena.

In relation to the affective capacities and the cerebral neuroplasticity it is elucidating to quote her description of the deteriorative process of an Alzheimer patient. Catherine Malabou (2008, 52) writes how:

> An Alzheimer's patient is the nemesis of connectionist society, the countermodel of flexibility. He is presented as a disaffiliated person: errant, without memory, asocial, without recourse. One observes in his brain a thinning of connections [...] contributing to rigidification and loss of suppleness, which, paradoxically, lead to a chaotic wandering [...] an obvious relation between [...] the homeless, illegal immigrants, or unemployed.

A patient is the antonym for a subject imbued with vibrant capacity for affects, where his or her 'sclerotic' being resembles just live matter, without subjectivity. It is the sclerotic bestiality which defines his or her diminished affective capacities. From another point of view, it is the inevitable process of ontogenesis

resulting in inorganic matter, through which the affects cease to have relations, but only a contingent apprehension of the foreclosed materiality.

In another example close to artistic practice presented in the previous chapter, Lauren Berlant (2011, 8) writes how the ordinary has a function "as an impasse shaped by crisis in which people find themselves developing skills for adjusting to newly proliferating pressures to scramble for modes of living on." In a performance I do feel this immense stress of affective relations, not in the same manner as in everyday life, but they still resemble each other. Thus, performance practice has a methodological choice in that it can be equated with everyday life not as disorganization, but as a request to decide. It is a depressive state in that it does not follow an appetite for preservation of one's being, but more a concatenation of *necessary* and urgent decisions. The decision based on *sufficient* reason is necessary. In the performance, such as *Faciality* in Le Lieu, Quebec, I did not suffer from an overabundance of signals, since they were very limited and rudimentary, but I experienced stress created by the urgency to act! This is the urgency propagated by the milieu and the ontogenesis: it is the urgency to be active, in terms of Virno and Arendt. On the other hand, Berlant defines this situation as being precisely what I need to keep treading water, in order not to drown, and to become inanimate (op.cit., 10). We experience 'something' unstable or scrambled saturating our sensorium, affects which do not produce a clear appetite or aversion (op.cit., 69). In my view, artistic practices of live relations have a keen interest in affect, in order not to become inanimate, but to keep their processual validity functioning.

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In their research on affects Silvan S. Tomkins and Paul Ekman proposed that affects are independent of meaning and cognition, that "they are rapid, phylogenetically old, automatic responses of the organism that have evolved for survival purposes and lack the cognitive characteristics of the higher-order mental processes," and that "there is a gap or 'radical dichotomy between the "real" causes of affect and the individual's own interpretation of these causes'" (Leys 2011, 437). Their research is a foundation for most of the theory in which affect is considered to be not a relation, but presubjective and autonomic. Theorists such as Brian Massumi, Eve Kosofsky-Sedgwick or Nigel Thrift base their anti-intentionalist comprehension of affects on Tompkins and Ekman, when for instance

Massumi (2002, 24) describes affect as a subliminal intensity which we cannot represent and that "the primacy of the affective is marked by a gap between *content* and *effect*," thus making affects autonomous or 'iconic', in a certain sense. It is only *a posteriori* – 'half a second later'[107] – that these intensities are turned into meaningful emotions or adhere to another signification, and Massumi argues that capitalism functions by axiomatizing these autonomic affects. In a similar vein, Akseli Virtanen argues that these a-signifying machines "do not operate on the level of conscious understanding and language, but directly through the nervous system, affects and the unconscious. They do not produce meanings but simply function and take effect – without meaning or saying anything [by] bare operational means (automatisms)" (Virtanen 2011, 60-63). In his analysis of the era of Ronald Reagan in the United States, Massumi argues that it was an 'affect accumulator', that Reagan "was able to produce ideological effects by nonideological means, a global shift in the political direction of the United States by falling apart. His means were affective" (op.cit., 40). From this point of view affect is seen as an a-signifying or natural code similar to hormones, adrenalins or pheromones. In this sense, affect is relation, which produces meaning through a biopolitical assemblage. Ronald Reagan was an actor, who considered that being the president of the United States was his 'best role', a veritable performance that fitted a virtuoso of affects like a glove (Phelan 2015, n.p.).

Like the example of Uexküll's research being appropriated by Agamben and Deleuze, so is the case with the neuroscientific model of affects presented by Tomkins, Ekman, Libet and Antonio Damasio. Appropriation of the neurobiological research in the humanist sciences often presents a conclusion, where "human language is no longer assumed to offer the meaningful model for communication," as Nigel Thrift argues (Papoulias and Callard 2010, 31). In this way the humanistic appropriation of the biological research on affect and neuroplasticity argues for the undoing of the mind-body dichotomy for the sake of ontogenesis, similar to Simondon. However, as Papoulias and Callard (2010, 35-40) argue, this undoing leads to complex hierarchization, where "emotions are a non-cognitive system of bodily response to environmental stimuli that forms the biological substratum of consciousness," and the biologicized affectivity is "able to undo our corporeal habits and embodied memory, and penetrate the ideological hexis [...] through which bodies are turned into subjects." The affects purportedly assemble a vast

107 Based on research done by Benjamin Libet: "Unconscious Cerebral Initiative and the Role of Conscious Will in Voluntary Action." *Behavioral and Brain Sciences* 8 (Dec. 1985), 529–39.

potentiality as a response to the hierarchical and stratified political hegemony of capitalism. However, do we not end up having a biologicized appropriation of Thomas Hobbes' or Spinoza's concept of affect as a relation prior to individual passions, which according to Joseph LeDoux and Damasio is not governable by human cognition but creates an apparatus of corporeal thinking, prior to consciousness? How can we distinguish, for instance in the performance art practice, the claim that affect is seemingly immediate knowledge of the power relations, which only lack signification and encoding? Is this immediate knowledge of the World or of the Real? Tomkins and Ekman were criticized by Ekman's student Alan Fridlund, who proposed that from the cognitive point of view "humans and nonhuman animals produce facial behaviours or displays when it is strategically advantageous for them to do so and not at other times, because displays are dynamic and often highly plastic social and communicative signals" (Leys 2011, 471). Following this argument, affect is never pure or free from cognition, but in an instantaneous interplay. Still, LeDoux and Damasio are not proposing that affect replaces cognition, but what ensues are complicated issues of governance, subjectivity and production, when the base is set on the level of synaptic communication. My argument here is not to contest the validity of their research, or take part in the debate on the scientific research on neuroplasticity and affects, but my question is more simple: if and when affect has a particular function in the process, for instance in an artistic practice or workshop, then how will I ever know that it is authentic, or, to be even more precise, what kind of *decision* precedes such acknowledgment? This turns the question upside down, since we need to ask why we put so much emphasis on affect in our present context, and not, if it is verifiable, at all. Are we in danger of conflating subjectivity in his or her synaptic functions, and thus reiterating a dichotomy[108]? If there is an assumption that the subject is an effect of synaptic connections, then would it be that only the best connections survived? This would lead to a grave danger of social-Darwinism, which is only so faintly distinguishable in regard to subjectivity by Damasio (1999, 223-25) when he writes:

108 Leys (2011, 457-58) criticizes Massumi of a false dichotomy between matter and thought by saying: "Massumi succumbs to a false dichotomy between mind and matter [...] he commits himself to the (essentially metaphysical) idea that for something to be 'elicited' or intended it must be 'fully' conscious and that, since not all experience can be described in those terms (but can any "experience" be so described?), the only alternative is to regard it as corporeal or material. Libet's experiments and interpretations appeal to Massumi precisely because they are formulated in terms of this false dichotomy and thus seem to provide scientific evidence for the priority of brain matter in the origin of thought."

> Our attitudes and our choices are, in no small part, the consequence of the 'occasion of personhood' that organisms concoct on the fly of each instant. [...] The potential to create our own Hamlets, Iagos, and Falstaffs is inside each of us. [...] We can be Hamlet for a week, or Falstaff for an evening, but we tend to return to home base. [...] Our identities are displayed in sensory cortices, so to speak.

Clearly we can see the influence of post-modern subjectivity on Damasio's argument, not of stability but continuous becoming. I am my synapses, and governed by the cerebral connections. In this sense the world as it seems is a representation of the synaptic connections. However, this is a false statement, which Damasio agrees with, since not all synaptic connections manifest themselves in the world, but only the ones which are beneficial, viz. have a function in a particular context. Thus, for Damasio some personalities seem to be more mature and harmonious than others, based on the qualitative difference in their affective capacity, and he continues to ask "to what or to whom, inversely, could 'nonharmonious' or 'immature' personalities correspond [?]" (Malabou 2008, 65). Damasio is here a full-bred Spinozian claiming that each subject aims for the preservation of its being and aims to maintain the full capacity of affectivity. Such a postulation is compatible with the neo-liberal subject in biopolitical administration, also. What kind of decision needs to be made to ensure that the most compatible and most calibrated effects will arise from these affective relations? What happens, then, when these synaptic connections are lost through deterioration, accident and mental exhaustion or when a subject has less capacity to function? And, how do we know *if* these connections are not lost already? Should we sanitize our affective environment against the less productive and nonharmonious affects? It should be clear that Ruth Leys's or Catherine Malabou's critique of the research into neuroscience is directed at the socio-political appropriation of the affect, because through this appropriation it is easy to find reason and efficacy for the affective labour and for the 'affective class' as well. In the same way, Anu Koivunen argues that the discourse around affects becomes a site of class politics, where affect becomes part of the production of social capital. Koivunen (2010, 22) writes: "The critical work by both [Beverly] Skeggs and Berlant draws attention to the normative work of affect as a quality of particular personhood: to be recognized as a person, one must emote properly." Affects may have a synaptic basis, but their function should not be conflated with the social relations. There is a distinctive relation with the argument by Damasio on affect functioning on

the fly and the prerequisite of 'just-in-time' economy, which are both necessary preconditions for the contemporary biopolitics in axiomatic capitalism (Marazzi 2011, 20). In my view, the affective or affirmative response to my performance *Man-a-machine: schizoproduction* or the work on video *s/p/l/it* based on the same practice, with the suspicious racial and pornographic conjunctions, may be easily seen as racist, where affective is conjoined with icon. The affect becomes an administrative force of regulation and management, where the analysis of the subliminal aspect of affect becomes a proxy for normalization and biopolitics. Thus, my argument is that, in artistic practice, affect is the last function to rely on if we want to regard the unprecedented potentiality of a work.

Elizabeth A. Wilson argues for a complex model, which is not confined to a hierarchical structure, but on transversality. She argues how the three neural formations of the forebrain presented by the neurobiologist Paul MacLean as the "reptilian, paleomammalian (the limbic system), and the neomammalian, [where] each evolutionary formation has its own special intelligence, its own subjectivity, its own sense of time and space, and its own memory, motor and other functions," (Wilson 2004, 84) aside from having their own specific role in relation to movement, emotions, cognition and affects still do not promote such ideas as 'emotional paleomammalian brain.' The brain is not structured in sediments or strata like a rock, which would promote a dissociation between emotions and cognition, but the *triune* brain has an extremely complex set of relations between each other, and does not adhere to any hierarchical structure but to *transversal relations* (ibid.). Wilson notes that transversality was already present in Darwin's notion of mutations. "There is not pregiven identity of form or function to be found anywhere in nature," Darwin argues; "rather, there is mutation, inconstancy, and interconnectivity" (op.cit., 88). There is no primacy of *harmonious* qualities of subjectivity, but rather deviation, variation, difference and transversality. Gillian Beer writes in the "Introduction" to *The Origin of Species*, that "[n]ot the normative but difference proves to be the generative principle" (ibid.). Following this argument, the emphasis is not on the dichotomy between emotion and cognition, but on a more complex and transversal model between affective, carnal and discursive knowledges – and subsequently of administration, discipline and subjectivity. Such paradigms as the 'eight emotion paradigm' by Silvan Tompkins or seven neuroemotional systems of "seeking, rage, fear, panic, lust, care, play," by Jaak Panksepp are very problematic, due to the production of hierarchy that they implicitly propagate (op.cit., 92-94). These connections should not be associated with suppression or primacy between new or old, high

or low, but only as modulations (ibid.). As an example of the complexity, Wilson (op.cit., 77) proposes blushing, studied by Darwin, where:

> The inheritance of blushing is more than a narrow molecular transaction. It is also more than a socially constructed routine. The physiological sympathy among mother, daughter, and doctor transverses conventional distinctions between inheritance and development, volition and reflex, hardwired and cultured actions. [...] Blushing is an event in which the very nature of muscles, nerves, and blood cannot be separated from the thoughts and actions of another.

In artistic practice, there is no primacy of the neural, muscular or cognitive – affective, carnal or discursive knowledge – but there are modulations through which, in practice, functions are produced. In my own practice, such as the *Astronomer: experiment* I would not locate three male bodies in the centre of an action as three material vortexes, if not through aspects of modulation and probing. Neither would I begin from our distinguishable identities – Juha the vocal artist, Cássio the dramaturge and Tero the performance artist – but I would regard them as subjectivities in relation to the particular context, milieu and the larger assemblage. We created a field of transversal complexity in a performance, where setting up qualitative emphasis on each other would produce only dichotomies between functions. We need to regard what is a necessity and what is contingent in the performance as well. Therefore, we have intervals, which are significant for processual collaboration, that is to say, contingency of beings, events and the facts. A performer is not a well-trained cyborg-monkey with a fixed affective capacity, but there is an aspect of contingency, or the aspect of *stranger*[109] in the performance process. If we conflate the subject with the affective capacity regulated by his or her synapses, we also conflate the potentiality of an event into a skill – or rather, we comprehend the 'outside' of the performance only as a network of unused cerebral connections or potentialities. Interruptions produce tension as the event unfolds, that is to say, there is apprehension of the

109 'Stranger' is an instance created by Laruelle to define how the 'person of the world' is alienated from the radical immanence, the Real, but at the same time is not being split from the Real, due to the unilateral relation. That is to say, 'Stranger' is both transcendental and radically immanent, The Stranger is both a person for the World, and the One, generic human in the Real. However, it is necessary to make a distinction from the theories of alienation that Laruelle specifically claims that Stranger is a duality without scission and without unification (Kolozova 2014, 114-15).

interruption, which manifests itself as stress and impotentiality. Affect cannot be represented without it being turned into a function, but most of the affects are not functional. Following this, there "cannot be any unconscious affects" or any representation of them, they "can by no means be *repressed*" (Borch-Jacobsen 1992, 138). The ambiguity of the affects for Borch-Jacobsen (1996b, 90-91) is that they function as *simulation,* which "produces physical effects that are perfectly real," and "*the best simulation is an actualization*". The performances like *Astronomer: experiment* or *~~Life~~ in Bytom* were obvious simulations and not veridical documents of madness or a dreadful condition of post-industrialism. However, they were not fiction, either. A performance is an arrangement where affective capacity, the foreclosed carnality and discursive knowledge are used for singular actualization. A performance has an affective function and, in this sense, it is an affect.

An affect is in relation to the milieu and the assemblage. An affect has a function in the production of subjectivity. For Massumi (2002, 217), affect is impersonal and sticky and an event in itself. However, John Mullarkey argues that, in this regard, affect as potential, it is limited by an exteriority. The affect is in the World; however, the Real as a radical immanence is not parallel with this equation (Mullarkey 2006, 42). In this sense, affect is in the World, if we regard it as a field or relations, but affect is not in the Real. The affect has a relation, in that it requires an exterior function through potentiality. It would overcome the subject, but affect is *already* subjected as a relation, which we cannot comprehend. In order for the affect to be related with immanence, it would need to be perceived as prior to decision, interpretation, interest, motive, or capacity – in other words, affect would be foreclosed from the subject. The affect is 'worldly' and it enlivens, as Massumi (2002, 220-21) writes; it is the "life-glue of the world – a world capable of surprise [...] Belief, as 'ultimate fact' of experience, is in the world's continued ability to surprise." Thus, affect is experiential and worldly; it is part of the comprehension of the world as stable, but experientially surprising. However, if we consider that everything has no reason to be as it is, that there is no cause for these events, as Quentin Meillassoux (2008, 92) argues in his critique of correlationism, then "we will discover that the acausal universe is just as consistent and just as capable of accounting for our actual experience as the causal universe. But [...] the former is a universe devoid of all those enigmas that are part and parcel of the belief in physical necessity." He argues that the causal necessity is only necessary for the consciousness and how it experiences the world, but "it is not absolutely necessary that causality governs

all things" (op.cit., 89). Aligned with David Hume's (1748/2007, 22) scepticism, we are never able to assign the cause of the general causes, which are foreclosed from human understanding. The stability of the phenomenon provides the condition for the consciousness to experience the world and to marvel at its mystery (Meillassoux 2008, 93). Here, affect is an a-signified code, axiomatic messenger, which functions only when the consciousness is in correlation with the world and its necessary and stable laws – seeking, rage, fear, panic, lust, care and play. The affective capacity is thus a capacity of following the necessary conditions, in order that a function in a particular and exact setting will always produce a similar result of an experience – is only due to a rendering of the setting. Would we call it a surprise, if we had to be alert every minute for the law of gravity to stop functioning at any moment? I would think that would be considered rather as an incomprehensible event, without any correlation with consciousness or affective capacity. As such, affects are part of the economy or 'experiential exchange' without rendered signification, and as such they are manageable as much as any emotional, sensational, intellectual or discursive ability of human consciousness. Affects are part of the hallucination, which function as long as there is a receptive capacity for them.

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In my view, performance is an affect and as such it has a function. In other words, performance is not only representative, but it has an axiomatic function in the World. As a function, it does not need to work through signification or representation. Even if we considered that the most alterior and non-thinking[110] alongside the real took place in a sudden moment of Satori, as in Guattari's (2013, 169) example, this consciousness would still "stir up energies even if they are infinitesimal!" That is to say, thinking as a representational comprehension in some form does not vanish, and does not stop having an impact on the material world, whence the radical immanence remains foreclosed. We should not confuse the concept of Satori or non-thinking with western metaphysics, but in turn keep

110 A short digression to the non-metaphysical philosophy of zen master and philosopher Eihei Dōgen, who distinguishes attributes of thinking between thinking, not thinking and non-thinking *hishiryo* (非思量). The latter has a profound significance in zen practice, where it designates a realm beyond "beyond apprehension of reasoning and emotions," (Tsunoda n.d., n.p.) but it does not mean total stopping of mental activity, but more of regulating the arbitrary thoughts arising. See more in *Treasury of the True Dharma Eye: Zen Master Dogen's Shobo Genzo* by Dōgen (Tanahashi 2013, n.p.).

in mind that such philosophers of the eastern tradition as Eihei Dōgen explicitly defined thinking as *practice*, intellect as *praxis* – no matter if thinking ceased to be thinking in terms as we comprehend it. Thinking is material in these terms and, in my view, in such practical and non-dichotomic philosophy as Dōgen's, everything thinks.

What in turn, is at stake in my view is a detachment from thinking as reflexivity, or as Ray Brassier (2003, 25) defines it, as dependent on the structure of decision. It "is philosophy's hyper-reflexivity that prevents it from identifying its own decisional form. Decision cannot be grasped reflexively because it is the constitutively reflexive element of philosophizing." Here, affect is not empty or foreclosed, but already loaded with a particular decision and in relation to the World, with beings and other affects. The capacity of affectivity follows the same structure of reflexivity, albeit not on the conscious level, viz. we do not think about affects, but in some form we think when the affect is actualizing in the World. If we consider that capitalism decodes autonomous affects, it is based on a decision, however axiomatic it may be, and following this, capitalism is functioning in the limited realm of potentialities and capacities. It is, in fact, working in the infinite structure, but not on the indeterminate, invariant and foreclosed Real. It is the notion of infinite, where immanent capitalism claims its foundation to be on the management of carnal and affective knowledge, harvesting on intensities and affects. Yet capitalism follows the same decisional structure as philosophizing, whilst the radical immanence proposed by François Laruelle is foreclosed, and indifferent to the dyad of immanence or transcendence, leading in Laruelle's non-philosophy to radical and axiomatic performativity (op.cit., 28-29). For Laruelle, immanence is a void, indeterminate indifference (op.cit., 32). The world is another name for philosophy, and philosophy is "world-shaped, the World is thought-world" (Laruelle 2010, xxviii). Following this, the concept of immanent capitalism and the connection with affects need to be comprehended as the production of functions, and not as a veridical link with pure immanence. The claim of immanent capitalism of having harboured the full potentiality of matter and affects is only a *conceptual* claim, based on a theoretical decision. However, it is as invalid to claim any authentic or autonomic link between artistic practice, affects and radical immanence, too. Artistic practice and theoretical articulations are decisions based on dyads of thinkable/unthinkable or determinable/undeterminable. As regards synaptic functions, there is no 'thinkable' link to comprehend these functions, without turning them into some philosophical structure, based on decision, and thus, transcendental.

In a workshop practice at the Theatre Academy in February 2014 I asked the participants to consider their affective relations with internal or external 'objects', and to augment, diminish or explore the relation they found with these objects. They were encouraged to transpose this object-relation to another object or location. What seemed to take place was a search and eventually experience of affect actualized as a delimiting force. When requested to explore, participants would turn inwards themselves in relation to an object, viz. the object relation was a singular relation and not a representation in capacity to be 'performed'. In this exercise these objects were the same that I had used in my own practice, such as gym-balls or blankets. The intensities these objects entailed were rather homogeneous, such as rubbing of the gym-ball created an attractive and affective sound produced by the caressing movement of a body laid on the ball. The affective intensity of the ball had a certain facility for certain relations, in other words, certain affective capacities. Similarly, the blankets were approached in a way that resembled an affective desire for nesting behaviour, for instance. The object obtained certain intensities, and no other, that is to say, affects seemed to be limited and limiting. We did not witness potentiality actualizing, but a *molecular conjunction between partial objects* (Deleuze and Guattari 2003, 41). Thus, we move away from purely affective capacity into the actual production in the processes. The conjunction between a body, especially through ears, skin, or olfactory organs, and the rubber ball were indeed affective, but did not require a conscious decision. What was actualizing was taking place through *variation* and *modulation*, or as production, recording and consumption.

In artistic practice, such as in the project *Astronomer: experiment*, we did not function as producers of veridicality but produced a simulation: articulations of the milieu and the particularity of the context. Did we create a shift from the Kantian postulates of the primacy of thinking and intuition, set against the impure sentimentality of performative practices (Doyle 2013, 77)? Sentimentality, fraudulence, artificiality and desire are considered dubious, suspicious and even dangerous companions in practice. Following this Greenbergian dyad concepts are set against affects, sensations and emotions, which are suspected to produce only spectacular and mediated relations. Therefore artistic practice, and especially performance practices, has valued *vicariousness* against the concept, writes Jennifer Doyle (op.cit., 77-80). However, from the point of view of decision, performance is not only representation but also an affective, sensational, carnal and discursive relation, which does not abuse the world, but produces by actualization and articulation. Twenty-first century performance practice does not

confer with the *spectacle*, or critique of it, but functions in modulations. In my view it is already a contested problem, if artistic practice is pressured on with a serious demand for accuracy and didactic efficacy or presumed artistic autonomy. As an autonomous work, artistic practice is too easily regarded as a 'black box', instead of ontogenesis. Thus, my argument is not for Kantian correlation nor is it for affective virtuosity, but we need to regard practice as thinking, a mode of philosophical decision: transcendental and alongside the radical immanence, Stranger in the World of persons and the One in the Real.

If we regard artistic practice as a worldly practice, functioning with affect and potentiality, and only in certain cases alongside radical immanence as heretical practice, then practice has a *function* in order to create form for the potentiality. It is not a practice driven by a rationale, but often as if being blind-folded, where the process resembles a fog or a 'black hole', which "may be either passive, empty and inhibited, or instead richly inhabited" (Watson 2009, 94-96). The process is an ontogenesis of intensities – affective, carnal and discursive, which either induce creativity and catalyse ontogenetic processes, or produce congested emptiness. We may not say that artistic practice functions through affects, since these affects often appear as a mess or a fog and are not clearly experienced affects. A process functions through minor conjunctions, viz. relations – fragments, which enable a relation. These relations may become articulated as they produce 'quilting points'. They enable arrangements to hold together heterogeneous components to mark it as a territory, like a bird tweeting or a marching song. However, refrain is not only an audio signal, but gestural, visual or sensual – in short, "an element capable of holding territory or assemblage together" (Young, Genosko and Watson 2013, 254-55).

In another context of immaterial labour or artistic practice as research, the affective capacities, which have the capacity to produce refrains or stitch together an ontogenetic milieu, have a relation with the biopolitical management such that they create functions. The affective capacity needs to be calibrated accordingly to *taste* of good or bad, authentic or fake and significant or insignificant, and therefore they have efficacy and function. Anu Koivunen (2010, 22) writes that: "while affects – experiencing, choosing and displaying affects – are currently understood as a form of social capital and a way of investing one's self, of accruing value in the self, these strategies are not available or desirable to all." The function of subjectivity is not based on disciplinary apparatus, but on voluntary modulation and management of affective capacities. It is an autonomous management, and not dictated from 'above' or elsewhere. In the stressful

situation of a performance, this management is easy to see in that 'framing' device – not of action, but of the delimiting of the affective capacity, which we may name as focus. The performer needs to focus, in order to produce proper connections and relations to function. Hold yourself together or stitch yourself a functioning refrain. A refrain: "does not rest on the elements of form, material, or ordinary signification, but on the detachment of an existential 'motif' (or *leitmotif*) instituted as an 'attractor' in the midst of sensible and significational chaos" (Genosko 1996, 200). Refrain is a *leitmotif*, a signature or just a familiar face, which triggers recognition of a function or arrangement (Guattari 2013, 207). However, when Guattari states that, without the refrains, "objects that surround us would lose their 'air' of familiarity and would topple into an anguishing strangeness," (op. cit., 209) we do recognize that chaos here does not signify anything menacing but only the foreclosed Real, the radical immanence or the contingency instead of chance or luck. Without the emphasis on affect, we topple into the Stranger as human, but not as a split or lack. Meillassoux (2008, 108) writes that contingency is something that finally happens and "puts an end to the vanity of a game," – the game of refrains, framing and calibration. The Real is independent of thought and affective capacity; it is the foreclosed, and only through Stranger becoming virtualization of the Real in the World.

When we regard a project like *~~Life~~ in Bytom*, where some of the leitmotifs were the socio-political transformations that had taken place in the past twenty years, then my practice was an attempt to actualize and locate refrains such as the Shopping Mall Agora, Detroitification, collapsing buildings, flea markets, Bobrek, neofascism, and so on. With regard to potentiality we may appropriately use terms such as 'curative practice' or 'production of agency'. What happens then, when we locate this particular practice in relation to the contingency or chaos and the virtual? We lose the attribute of socio-political and any possibility of becoming-something. We are in a mess, or can we even claim to 'be' anywhere but in 'strangeness'? The potential practice recognizes institutions, hegemonies and agonistic practice (Mouffe 2007). Then, alongside with the foreclosed real, of being strangers – not in existential terms, but as non-relational – can we have practice like this at all in a project like *~~Life~~ in Bytom*? This performance was an assemblage, which consisted of desiring-machines, refrains, representations and the assembly of the abstract/concrete machines. However, affects may not be reduced to subjects and things, but modes of individuation within a milieu,

haecceities[111], which produce subjects and their relations. While affect is loaded, it is still not a signpost of a contingency of foreclosed chaos, but it is potentiality, which may be axiomatized in production. One aspect of artistic practice is to investigate these functions and maybe produce socio-politically agonistic territories. It is then relatively easy to utilize affect in the agonistic practices and to convert the affective potentialities into unforeseen territories, so to speak. In this regard, art is a social practice, which functions through representations and affects. However, when such practice functions like "a machine for making authenticity [...] authentic experience," (Skeggs 2004, 105-06) then we need to make a distinction in regard to affect having an autonomy or affect seen as a function within ontogenetic systems. A class is produced through these affective means and affect and trauma are administrative tools, as much as the presumed authenticity of a body. Thus, for Skeggs, affect has only a relative autonomy; as soon as it is regarded, it will have a function. When there is no function, the affect does not cease to exist, but ceases to be recognized. However, affect ought not to be considered 'atmospheric', since it will then be turned into a metaphysical entity within this world of ours. Beings and objects may create affective relations, but affects do not belong to the realm of radical immanence and the foreclosed Real. Affect is atmospheric only if we regard it in the sense of *haecceity,* like a meteorological event, which is material and not metaphysical. We can have a sense or capacity to experience these events, not in the sense that 'there is something in the room' when you enter a performance space and you consider this 'something' to be just imaginary but, in a very rigorous sense, that there *is* something there, like a difference in the air pressure.

In a Kukkia performance at the Y-Gallery in Tarto, Estonia in 1995 during the opening of an exhibition by the Swedish media artist Markus Öhrn, there was a particular atmosphere of affects in the room. I am not sure if I can ever claim that Karolina Kucia and I were fully aware of these affects, but rather there was a milieu of ontogenesis taking place, which required the presence of other people – their capacities and bodies – objects and arrangements, too. Kucia was in the adjacent room sitting immobile, holding an egg in her mouth

111 "A season, a winter, a summer, an hour, a date have a perfect individuality lacking nothing, even though this individuality is different from that of a thing or a subject. They are haecceities in the sense that they consist entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected. [...] the haiku, for example, must include indicators as so many floating lines constituting a complex individual. [...] it is the plane of consistency or of composition of haecceities, which knows only speeds and affects" (Deleuze and Guattari 2005, 261-62).

and on her hands. She had located herself in the office space of the gallery, taking the position of the presumed administration of the event. She kept this posture throughout the performance while I stood in the adjacent room of the gallery in front of the audience. I took a plate from the floor and scooped a mass of white 'stuff' into my mouth, which filled it entirely. Then I took a brick of butter and moulded it into a soft, phallic object in my hands and lay down on the floor on my stomach. I let my pants fall down to show my behind to the audience. I lay down in that position where my behind was visible and kept that melting, phallic butter sculpture in my hand while I drooled the white stuff out of my mouth. After twenty minutes I stood up, cleaned the floor with toilet paper and stood again in the starting position. After a short interval I repeated this manoeuvre again. People around me were drinking beer and quietly chatting to each other. A video by Markus Öhrn in the other room created some noises for the performance inadvertently. Can we distinguish the affects of this performance from the actions of bodies and the movement of objects? Or, would we rather say that affects are embedded within, as *haecceities*, which have a certain relation only in a certain context, or milieu? We cannot signify the specific affects, but we may regard them as functions or axioms, which produce something without being signified. Still, they are not 'whatever', but in direct relation to the event, and no other. That is to say, affects are numerical relations, limited and finite, and therefore related to the potentiality and not to the virtual chaos.

It is not an immanent chaos but a mess, or a fog, which we can detect in a performance and which we can also detect being diffused in the lives of Bytomians. Immanent capitalism is this affective mess, where one cannot draw clear contours of a developing event. Reza Negarestani (2008, 103) writes in his book *Cyclonopedia* that we must be probing in the fog, where such war-machines

> do not see with their eyes, as they have no eyes; they see, detect and sense with their movements, their exclusive dynamism and tactics customized not by their 'lines of command but by the Fog of War [...] they gradually adapt to radical blindness, necessary to grasp War as an autonomous machine.

A mess is not to be seen, but to be felt and to be recognized as nothing but a movement; not as 'types' or 'categories', but as modulation or axioms. Such a movement is at the heart of processual practices, which include performance and site-specific practice – notwithstanding, certain aspects of the 'fog' are part of

any creative process from writing to painting, from sculpture to editing a video. However, it is this liveness of a performance which needs to be specifically regarded as a movement and fog, *haecceity.* Why does this mess or fog exhaust us? Why do we often find such performance as Kukkia, presented above, arduous or 'challenging'? Is it the lack of signification, or is it the 'atmospheric pressure' of the affects, the movement of the fog or mess, which exhausts us – both performer and the audience? It is not imaginary but of the possible contingency that this fog entails which exhausts us.

It is not that we ought to clarify this with questions such as 'Why are you doing that?' but to regard a certain limit of capacity which is embedded in this mess. If we agree with the argument, that artistic practice is a sufficient thought form based on decision, then what follows is that artistic practice may appropriate itself infinitely to anything, like philosophy. Practice may have themes and subjects, which are infinitely heterogeneous. Practice may appropriate itself for spatio-temporal explorations, socio-political commentary, bodily-affective experiments and so on. In the context of immanent capitalism, art or artists will not cease to exist, but paradoxically this practice will be appropriated to infinitely various aspects of life as the world. The artist becomes a 'seer', to whom any questions may be directed and he or she will be able to give an interpretation, articulation or commentary, since he or she decides to do so[112]. Why then does the liveness of a performance exhaust us? We do not want this stuff – a bald guy lying on the floor holding a butter dildo in his hands, showing us his rectum. In the Kukkia practice, Karolina Kucia and I appropriated our limited skills for a number of themes, topics, contexts and relations and we were exhausted. It is not that we worked 'too hard', but that we were constantly confronted with something of *haecceity*. To my present understanding it was a false argument to regard this 'something' as a limit, but in turn it was the limitlessness of the potential appropriations which exhausted us. We hated to do performance art but we wanted to have a life. Appropriation, based on decision, is an act of calibration – calibration of affective capacities, carnal memories and discursive abilities. The artist is requested to do exactly this: to exhaust himself or herself in the processual appropriations. Franco 'Bifo' Berardi (2009a, 10) writes that:

112 "Decision, then, is the invariant structure of philosophy. To 'decide' is to cut oneself off from the Real, to represent it - *decaedere* (*de-* 'off' + *caedere* 'cut'). To represent, to cut off, to de-cide. But a part cannot actually be a part without belonging to the Real, and so it cannot represent the Real at all. The Real is indifferent to its parts" (Mullarkey and Smith 2012, 7).

> Speed and complexity of the flows of information overwhelm the capacities of the 'social brain' to manage these flows, inducing a panic that concludes, shortly thereafter, with a depressive plunge. Depression is so widespread today [...] because the contemporary organization of production of surplus-value is founded on the phenomenon-the accumulation-of speed.

Are we depressed because of the limitlessness of the potentiality, or are we depressed because we have only a limited capacity for the messy flow of affects? Or are we exhausted and consequently depressed because it is not a symptom of our incapacity or incompatibility, but rather it signifies recognition of the *finiteness* of immanent capitalism, viz. we can recognize that we exist alongside the foreclosed Real and that the infinite appropriation of artistic practice, capacities and skills are hallucinations, posed as infinite in immanent capitalism? The exhaustion of the liveness of performance does not originate from the movement, but from the 'presence' of contingency and chaos. We are exhausted because we want something real, and in this desire we turn to the Real becoming part of the World of immanent capitalism! It is an apprehension of the world that exists without any aspects recognized by us or our thinking (Meillassoux 2008, 115). It is still an open question to me as to whether artistic practice may function alongside the foreclosed Real, the radical immanence, and how would that be? It would mean that practice ought not to appropriate itself to 'questions' or it should not produce modulations. What, then, is a practice like this?

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In regard to using affect in artistic practices, appropriated to humanities from neurosciences, Constantina Papoulias and Felicity Callard argue that there is a tendency to regard the audience as being in a somewhat infantile position. They describe how media theorist Mark Hansen reads Bill Viola's video-installation *The Passions* (2003) by using Daniel Stern's concept of 'attunement'[113]. They write that, in Hansen's view, a digitized image is able to catalyse expansion of affectivity, making the viewer deeply moved, not unlike a child attuned with her mother (Papoulias and Callard 2010, 44). Papoulias and Callard show, however,

113 "In Stern's account, the attunements between mother and infant are said to prepare the infant's entry into language and its assumption of a sense of self" (Papoulias and Callard 2010, 45).

that there are some drastic missteps and conclusions, which are crucial in relation to affect. They write that such a reading will place the viewer in the role of an infant, where the artwork functions like a 'mother' – or *matrixial*[114], but "it is only the infant who is, on Stern's account, truly 'before language' and therefore able to manifest unadulterated affect" (op.cit., 45). Secondly, they argue that Hansen ignores the fact that attunement is not only pure, but also weighted by the parents' fantasies and representations. Thus, attunement itself is already *regulated* and *managed*, as they "indelibly and permanently shape the emerging self's capacity for self-organization" (ibid.). Affect is therefore not only a creative potentiality, but has a role for regulating the self and its relations. Moreover, the faces on this particular video by Viola are presented by actors on screen, and not people in authentic situations of distress and agony. Hansen ignores the very fact that "from the point of view of neurosciences and evolutionary psychology, genuine affective displays can never be faked. Staged emotions [...] are said to be lacking in precisely this dimension of micro-movement discussed by Hansen,"[115] write Papoulias and Callard (op.cit., 53). Attunement and affect in the arts is then a voluntary act of being immersed in an inauthentic situation. There is a desire for authenticity in artistic practice, which easily ignores this need, which is a need to play or desire to be healed. It does not matter if the situation is real or artificial, in terms of this desire. In terms of an infant, Stern (2000, 139) writes:

> Strict imitation won't do. [...] the infant must be able to read this corresponding parental response as having to do with the infant's own original feeling experience and not just imitating the infant's behaviour. [...] To accomplish this transaction [without using language] the mother must go beyond true imitations [...] the dialogue does not remain a stereotypical, boring sequence of repeats, back and forth, because the mother is constantly introducing modifying imitations.

But, instead, the affective faces in the work by Viola do not need to have similar authenticity. The intensity of an affect is enough. On the other hand, for an infant between seven and fifteen months, the authenticity of the affect, the attunement,

114 Term *matrixical* used by Bracha L. Ettinger is in her theory in relation to the space for art as a border space of *co-emergence*. See: "Wit(h)nessing Trauma and the Matrixial Gaze – From Phantasm to Trauma, from Phallic Structure to Matrixial Sphere," (2001).

115 "Casual voluntary mimicking of expressions of emotion is easily detected as fake–something always fails, whether in the configuration of the facial muscles or in the tone of voice" (Damasio 1999, 49).

is crucial. “It is at the heart of this protosocial and still pre-verbal Universe that familial, ethnic, urban, etc., traits are transmitted. (Let us call it the Cultural Unconscious.) This subjective territoriality is crowned by the designation of self-identity (name and pronoun) in the presence of the mirror, at about eighteen months,” writes Guattari (1995, 67). However, I find it difficult to accept that such a reading would be posited on artistic practice for the same reasons as Papoulias and Callard noted earlier. It is a hazardous path, where we conflate the necessary artificiality and play of artistic practice with the infant’s authenticity, veridicality and curative need. For me this is the weakness of the commentary on artistic practice by Guattari, Ettinger or Massumi. It seems that they want to appropriate artistic practice for something else, which follows philosophizing decisions and, following this, their argument becomes judgemental, since in their regard there is always artistic practice, which is not affirmative, curative, *copoietic*[116], attuning, or schizoanalytic. All is fine when we are in the terrain of therapeutic or socio-political practices, but it all gets topsy-turvy when applied to artistic practice. We are searching for an appropriation of practice, either to cure, to produce agency, to create agonism, or to affirm a position. Thus, artistic practice may not be schizoanalysis, either. It may catalyse similar effects as in the context of therapy or militant practice, but artistic practice may not be conflated with them.

My point is that often the appropriation of theory on affects or emotions, regarded from the point of view of continental theory, is regarded as ‘serious’, when other works are somehow suspicious. However, from the point of view of practice, we know that both affects and emotions are not always so clearly defined, but rather a mess. Moreover, it is these messy conjunctions and disjunctions with inappropriate artists, musicians, performers that have had an exceptional mark on my artistic practice, and not only the ‘philosophizing’ theory. In a similar vein, Jennifer Doyle (2013, 70-71) writes how emotions are too private or messy to be considered as ‘serious’ by theoreticians. This is often more prevalent when practice turns out to be research, which means it ought to be rigorous, coherent, lofty and at least to attempt to be serious. Gavin Butt (2009, n.p.) writes:

116 ”Copoiesis is the aesthetical and ethical creative potentiality of border-linking and of metramorphic weaving. The psychic cross-imprinting of events and the exchange of traces of mutually (but not symmetrically) subjectivizing agencies, occurring via/in a shared psychic border space where two or several becoming-subjectivities meet and border-link by strings and through weaving of threads, and create singular trans-subjective webs of copoiesis composed of and by transformations along psychic strings stretched between the two or several participants of each encounter-event. Thus, a matrixial border space is a mutating copoietic net where co-creativity might occur” (Ettinger 2005, 705).

> To take something seriously on this understanding is to value it, and to confer value upon it by suggesting that, for example, it is worthy of our time and attention, or that it requires from us a just and respectful attitude. But as soon as I begin to talk of the serious attitude in these terms – as just and respectful etc. – it quickly becomes apparent that taking something seriously is in large part a morally sanctioned and habitually ingrained form of cultural response to something we take to be of value.

To take an art practice seriously, we need to calibrate and cut off something, while we assemble a new arrangement, where we may appropriate, for instance, neuro-scientific experiments of affect or neuro-plasticity. However, it is necessary to note that it is an act of appropriation – for instance, when summoned to consider whether a performer's synaptic connections produce particular connections while the performer is stressed. Then we have a conditioned and perceptual or empirical *datum*, and the condition of rational *faktum*, which creates a decisional structure, conjoined (Brassier 2003, 26). Thus, artistic practice produces articulations which are to be regarded seriously through this conjunction. It will take place each moment when practice appropriates some kind of proof for the event, when this proof eradicates the mess in order to streamline a thought, and also create a position against other arguments. Butt writes in regard to academia that one must show commitment and seriousness in order to pursue one's career, and often students coming from the lower classes must eradicate their noisy, excessive manners in order to emote properly, viz. they need to calibrate according to biopolitical administration. One must be able to prove that one is not a simpleton, but has developed the capacity to articulate, focus and use a decisional structure – which I am obviously pursuing here (Butt 2006, n.p.). The intimate and personal in its raw, affective forms of expression needs to be administered, in the same way as the iron ore was processed into steel in the factory complex of Bobrek in Bytom. In this type of practice, the affective capacity is being cultivated, viz. the capacity is being tuned in with the more functional relations, i.e. there is biopolitics at play. The affect is a function based on a capacity, and thus it is finite and relational, and is subject to management and articulation. In relation to practice and administration, I will focus on another recent investigation of neuroplasticity and its appropriation in artistic practices, which has a resemblance with the above-mentioned appropriations from neurosciences to humanities. Aside from that, I will introduce the concept

of sponge, which may be seen as a function in the context of immaterial labour and processual practices.

CHAPTER 11

Plasticity and sponge subjectivity

> All man-made things are subject to accidents.
> – Felix Tourneux[117]

I have assembled together the concept of 'sponge', or 'sponge subjectivity', in correlation with the problems of artistic practice in immanent capitalism. The concept of 'sponge' approaches not only the experience of a performance artist, or an artist in general, but the condition of where and how a composed subjectivity partakes and articulates his or her position in this particular context of immanent capitalism, and how this takes place in versatile, flexible and elastic ways. A sponge absorbs and it excretes. Moreover, it is alive (loofah, *Luffa aegyptiaca*), animated (SpongeBob SquarePants), and synthetic (polyester). Skin, bones and brain are sponges[118]. Sponge is a permeable concept, where the components of affect, carnal and discursive communication remain distinct; of intense relation between administration and intervals. In relation to the conceptualizations of neuro-plasticity presented by Catherine Malabou, it is the elasticity of a sponge, brain and matter, which is prone to deterioration, hardening and inelasticity – depression, anxiety, exhaustion and panic. In this chapter I will present the concept of plasticity presented by Catherine Malabou as a device to articulate

117 *Encyclopédie des chemins de fer et des machines à vapeur*, 1844 (Schivelbusch 1986, 131).

118 Latin *spongia*, from Greek *spongiā*, and *spongos*; bone. Cancellous bone, denoting bone tissue with a mesh-like structure containing many pores, typical of the interior of mature bones.

performance and artistic practice from a discerned angle of the said positions of trauma, transgression and lines of flight.

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To mould a brick, clay needs to have the right consistency, in other words, matter needs to be prepared properly in order for us to conceive a brick. This process is one of appropriation, calibration and purification, in order for the proper consistency to be produced. The form is given by the concrete machine of a mould, but the abstract machines are required as well. The abstract machines are complex refrains of content, which function on the level of a brick, complex machines or artistic practice as much as on the production of a sponge subjectivity[119]. Like clay, any matter must have plastic attributes and consistency, which allows the operation of moulding or articulation to take place. However, the industrial and moulded brick proposes an altogether different system of hylemorphism than what the processual assemblage requires. In his critique of such hylemorphism Gilbert Simondon (1964/2007, 33) argues for a transition from the industrial plasticity of *moulded* types into processual individuation and modulation. Simondon (op.cit., 34) writes that "the essential operation of the capture of form is achieved in the same way; it consists of the establishment of energy [...] to mould is to modulate in a final way; to modulate is to mould in a continuous and perpetually variable way." As humans, we have affective, carnal and discursive capacities and attributes, which allow us to have prepared consistency to receive modulation from various apparatuses. Where forces of the mould stabilize the process into a form of a brick, there process has continuation and variation. This processuality is possible with particular capacities of plasticity and internal resonance with intensity of the modulation. Modulation produces intensity to manage internal resonance and it is a continuous cooperation of intensities in the biopolitical administration of life.

It is in moulding or modulation where molecular relations are made interdependent on each other to produce the individuation, in Simondon's terms.

119 "The double deterritorialization of the voice and the instrument is marked by a Wagner abstract machine, a Webern abstract machine, etc. In physics and mathematics, we may speak of a Riemann abstract machine, and in algebra of a Galois abstract machine (defined precisely by an arbitrary line, called the adjunctive line, which conjugates with a body taken as a starting point), etc. There is a diagram whenever a singular abstract machine functions directly in a matter" (Deleuze and Guattari 2005, 142).

However, not all potentiality of the matter – such as affective capacities – is actualized. For Simondon (op.cit., 36), matter is not passive, but it continues its individuation. The individuation does not take place in the mould or in the moment of forming, but *in between*, in other words it takes place in the relation and, therefore, modulation is not a straightforward impression, but a series of intermediary transformations (Virtanen 2006, 141). In the processual assemblage of immanent capitalism, the series of modulations are administered by the axiomatics, the abstract machines, which produce functions (op.cit., 107). Instead of metallurgy or carpentry we need to think what the modulation signifies in our own practice, as a relation between objects, carnal, affects and discursivity. We need to think not only about the *dispositif* of theatre, concert-hall or gallery, but also the actual performances as assemblages of individuations with particular consistencies – and not through tropes originated from different kinds of practice. We need to think of performances not as interpretations but as modulations and events – or advent. When we think of practice as *praxis* of forming or articulating we are moulding, as in military drilling practice. We are producing a form distinguished from the background – through abstract and concrete machines of sound, movement, lighting, props, text, staging, dramaturgy and concepts.

Modulation functions through heterogenesis, where this means "a production of and from difference, *of* the different *from* the different" (Toscano 2006, 158). It is a process of distributing the differences and not dissolving the tensions; "it is the in-itself of difference or the 'differently different' – in other words, difference in the second degree, the self-different which relates different to different by itself" (Deleuze 1994, 119). There is no collapse into the same or a type[120], but a process kept in its heterogeneity. It is not explicitly a project by Simondon to perceive this process as political, and Alberto Toscano (2012, n.p.) argues that a subject would never in itself be political, but only through the heterogenesis and the differentiated relation, which produces the political – through the actual disparities and problems within the heterogenesis, whence anomalous individuations produce becomings in the heterogenesis. It is political, because it has no final product, either. However, when pre-individual potentiality is perceived as a mess, this is seen as abnormality or it will be transferred to a 'liminal-norm',

120 It is the type which is limited by the formless through a moulding operation into a *Gestalt* – into an embodiment and configuration of type which is limited: "the 'limit', here, is the limit that detaches a figure from a background, which isolates and distinguishes a type" (Lacoue-Labarthe and Nancy 1990, 306).

where liminal transgression becomes expected normative (McKenzie 2001, 50). The production of difference takes place in the performance, where the material and the affective knowledge becomes part of the process, and not separated as the pragmatic Real and the trope of the imaginary, as it was in the form of narratives of collapsing buildings in Bytom, and the actual accidents that had happened. The performance, and the process in Bytom, were distributing differences and not dissolving tensions. It is in these relations and a differentiation where the political is taking place in the performance.

When a performance is not perceived through signification, representation or commentary on the conditions of life in Bytom, but at the potentiality of the Real, it is still difficult to recognize whether the work perpetuates a liminal norm or disparate heterogenesis. In the process of modulation we are not approaching truth, but articulating disparate collective enunciations. In the context of post-industrial, immanent capitalism, each site or milieu is affected with localized contagions, which in turn are collective, but not universal. They are universalized by the abstract and concrete machines which are moulding a form out of the heterogeneity of matter and affects. Jill Bennett (2013, 101-07) writes how the affects can be considered as fog, which conducts its first engagement with the world. Fog is the first connection and related with the capacity of the body to absorb the environment. The world as we perceived it is a fog or air. Reza Negarestani refers to the concepts of *aer* and *apeiron*. The latter concept functions as ordering, yet boundless, while *aer,* mixture and impurity, the blinding machine on fog is distinguished from Air, a 'vision-machine' of clarity and safety. Negarestani (2008, 102-03) writes:

> Through Air, everything attains a moderated clarity and normality. Air does not make vision possible, but artificializes a vision based on organization and consolidation; it generates a vision [...] *Aer* [...] belongs to war, the Fog of War. [...] Aer of Fog of War attracts war machines to War itself; it erases all visions maintained by the eye.

In the modulation process of the practice we perceive the world both as the purified vision of Air, and as the mixture and mess of the *Aer*. In the modulation process the war machine is not far away, in other words, that nomadic set of mind is within reach. The process appropriates the war machine (Deleuze and Guattari 2005, 397). Our vision of the world and our experience of the world is like a beacon that gives light in the fog on the roaring sea (Serres 1995, 13). We

are born blind amidst the nomadic fog and only by learning do we come to see the Air, and pay no heed to *Aer*. However, it is in the modulation, the heterogenesis of the disparate components, artistic process and perpetual innovation, where we make no difference between the mess of fog and the clear vision[121]. Here only the *regulation* of the vision produces clarity and sense – representations and products. This is the process in which sponge subjectivity is involved.

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In this sponge subjectivity the cerebral and socio-political are collided and given form through modulation, "in the daily experience of life, in the potential or annihilation aspect of subjectivity" (Malabou 2008, 49). A sponge is elastic, absorbing and flexible. Sponge subjectivity is employable and supple in its conduct and performance. For the sake of lucidity sponge subjectivity needs to have a form of docility, which Malabou connects with suppleness – a required capacity for multitasking in the intensive spatio-temporal context of biopolitical administration. Sponge subjectivity has a docile and supple capacity to *adjust* and *adapt* – to increase performance if needed. It is a new structural norm; it is normative and imitative. If we regard sponge as if it were Mickey Mouse presented by Walter Benjamin (1931) or the early slapstick comedy of the Keystone Cops, Laurel and Hardy, The Tramp and Buster Keaton getting bumped, crushed and squeezed by machines, crushed by walls or plunged into a manhole, and still a sponge keeps going on without a mark, such a thing would be attributed as *elastic*, if not superhuman[122]. However, sponge is not only a caricature of a rubber figure; it has carnal knowledge. The carnal knowledge is essential for the plasticity and the capacity for retention, whereas the difference between elasticity and plasticity is presented by Malabou (2012a, 177) in relation to drives, "elastic material does return to its initial form and loses the memory of the deformation that it has undergone." Sponge has resilience with a memory, unlike a super-hero dressed in a spandex suit. Modulation leaves marks on the sponge; on its cerebral, affective,

121 "Following Clausewitz's intuition, the war machine is very different; it is a flow of absolute war stretching between an offensive and a defensive pole, and is marked only by quanta (psychic and material forces that are like the nominal liquid assets of war)" (Deleuze and Guattari 2005, 218).

122 "Buster caught his right forefinger in a clothes wringer, losing the first joint, gashed his head near the eye with a brick that boomeranged after he threw it at a peach tree and was sucked out of an upstairs window by a passing cyclone that carried him floating through the air and conveniently deposited him, unhurt, in the middle of a street a few blocks away. After that, his parents decided he'd be safer on stage" (From the online biography: www.busterkeaton.com).

carnal and discursive capacities. Sponge, in common with cerebral plasticity, may also turn brittle, rigid or even detonate. When sponge loses its elasticity where shadows of the sponge approach the fog of potentiality, the concept fulfils its predicament. Sponge is not One, but it is many – a legion and multitude.

Unlike a character from the Keystone Cops, when a sponge-subject is inflicted with a violent impact in the head or body, then it may happen that an "unprecedented persona comes to live with the former person, and eventually takes up all the room. An unrecognizable persona whose present comes from no past. [...] A form born of an accident, born by accident, a kind of accident" (Malabou 2012b, 1-2). Sponge defines production of subjectivity as an accident, through the unpredictable war machine, and not only a normative adjustment. Subjectivity does not only adjust to modulation or calibrate himself or herself, but heterogenesis of disparate components appears in the process. Disparate components create an affective coagulation, with which sponge is able to manage and signify information. Sponge is not a 'type' or form of identity. It does not exist in *aletheia*, clearing, nor does it produce truth of being in the process. The process which includes these disparate components, the adherence of the fog of a war machine, may lead to despair, suffering, fighting, quarrelling and unexpected accidents. This was too often the state of being in the practice with Kukkia group and also in the final rupture of the *Astronomer: experiment*. The affective clash in the working process detonated like an instantaneous chasm, which divided us in unprecedented ways. It was a kind of an 'accident' which took up all the space, but it was not possible to see the past process in the same way as had been experienced before. It was not possible to locate where the accident had happened, and why we had ignored the 'shock' and came to know the effect only some time later. It was an anomalous heterogenesis, where "individuality emerges as a relational resolution of disparation or difference" (Toscano 2006,158). Until the resolution, the unnoticed event was a formless, affective fog or a shadow, a legion of many. What is significant in this is that these anomalous affects, which had not received a proper name or form, were kept alive in the process, in disparate relations within the heterogenesis. Sponge has no control of these anomalies; it only adjusts.

Sponge subjectivity is not only flexible and docile, but has some resemblance to the 'user' presented by Michel de Certeau (1988, xviii-xx) in relation to everyday life. Sponge has tactics and it is opportunist; in other words, it needs to combine heterogeneous elements to maintain and pursue its tactical aims. Sponge is cunning and crafty within the biopolitics of immanent capitalism. Sponge is

not a dramaturge, but a performance artist who functions 'just-in-time'. It is a performance artist who has developed his or her own bag of tricks to survive. When we perceive a performance artist, we recognize a jack-of-all-trades, with hybrid knowledge of management, dramaturgy, composition, rhythm, pick-pocketing, timing, entertainment and dynamics. A sponge or a performance artist is a trickster and not a revolutionary, but he or she disintegrates, appropriates, and propagates insurgencies of heterogenesis. Therefore, sponge is not a proper name, but a verb and performative – an axiom. A contemporary performance artist, like a sponge, requires not only Joseph Beuys' charm, but also the cunning trickster capacities of his accomplice, Little John, the coyote, with whom Beuys (1993, 141-44) spent some time at the Rene Block gallery in New York, in 1974. Coyote is a trickster and cunning adviser in the First Nation mythologies, and a fitting trope for a cunning and opportune sponge, which is not only an unfortunate underdog, but as a trickster sponge has a link with *metis* (Μῆτις)[123]; the cunning and tactical capacities are useful in the insurgencies of heterogenesis imposed by the biopolitics of immanent capitalism.

Sponge has also other capacities in relation to *plasticity*. French word *Plastique* refers to plastic explosive substances, such as Semtex or verb '*plastiquer*', 'to explode', writes Malabou (2008, 5). Semtex and Sponge are plastic, synthetic polymers and not organic matters such as clay, wood or marble. Plastic sponge is resilient and flexible. Plastic polymers may balance rigidity with suppleness; in other words, they have a limited resilience. Sponge as a concept is a paradox and not a character. It is prone to insurgent implosion, whilst as a character it is not a *type* similar to Hegelian plasticity[124]. It is crucial to understand sponge and plasticity as something that does not have 'natural' ontology[125]. It is clear that biopolitical management is not limited to the naturally determined, but functions

123 Including an associative link with *métis*, a crossbreed or of mixed race.

124 Plasticity, being closely related with fine arts and theatre, describes the process of giving or receiving form – mould and impression, as predicated by Plato in the third book of *Republic* (2004, 66-102). Later, Hegel reserves this biological concept to describe the sculptural and ethical ability to give form to, mould and stage subjectivity in *The Phenomenology of Spirit* (1807) (Clemens 2010). The aspect of giving form implies the modification and transformation of identity. The plasticity suggested by Hegel, and thus appropriated by National Socialism, has been criticized by Philippe Lacoue-Labarthe and Jean-Luc Nancy in their essay The Nazi Myth (1990).

125 Malabou (2012a, 176) writes in the context of Freudian psychoanalysis that: "[p]sychoanalysis, therefore, can only work and exercise its sculptural art within the very strict limits of the psyche's plasticity over which it has no control; and so, it finds itself determined by unavoidable natural constraints. Everything that transgresses these limits also transgresses the limits of the concept of plasticity itself."

exactly in the domain of modulations. Sponge as a modulation, *par excellence*, is not grounded in the plasticity articulated by Hegel. Sponge may have no 'spirit' at all; in other words, it may not have the capacity to endure or maintain its own plasticity and truth; in this sense it is not a dialectical subject (Hegel 1807/2008, §32). Sponge subjectivity is not a revolutionary *type* nor an avant-garde, but the allusion to Semtex leads us to consider sponge as a revolutionary, while he or she is rather a heretic, a potential fundamentalist but not a revolutionary. In a radio interview, Karlheinz Stockhausen (2001) infamously compared the September 11 terrorist attack on the World Trade Centre as:

> The greatest artwork ever. That spirits accomplish in one act something that in music we could not dream of; that people rehearse like crazy for ten years, totally fanatically for one concert and then die. That is the greatest artwork for the whole cosmos. [...] I would not be able to that.

For Jean Baudrillard (2001) this particular event was the 'mother of events'. In their view at that time it was a revolutionary and avant-garde act. In a sense, sponge has adherence to revolution, since he or she is a stranger and not only a 'user', but an idiot or a barbarian – a stammering foreigner. She has the skills required in the affective economy, but she is not a specialist in any. Sponge is a person who must learn a language not her own, or that she is not a master of the situation, and has obtained skills which are only her employability and flexibility. Barbarian sponge needs to calibrate herself to be recognized as a person – she must calibrate her affective capacities. In this sense Sponge as a barbarian lives in the condition of 'cruel optimism', which Lauren Berlant describes as a condition where one maintains an attachment "*in advance* of its loss," and for this reason people of affective labour including artists are not Bartlebies, but sponge that lives on the promise. The most dangerous thing for sponge is not death, but that she "almost remembers being alive" (Berlant 2011, 31). Sponge is the cunning user, optimistic barbarian and feeble-minded idiot in all modulations. Sponge is the expression of affective labour in the modern biopolitical administration and a tool for resurgent art practices as well – significantly because of her affectability and sense of carnal knowledge, that she is porous. When we experience a performance of a sponge, we do not regard it as confirming truth, but rather we remain in a suspended state uttering words like "and so ...?"

In its complexity, in this powerless multitude, sponge is a mollusc, not a mammal. It is the carnal flesh, or the excessive flesh of the sponge, which has

no capacity to emote properly; it is the homeless one, the 'nameless one' or the unemployed mother in Bobrek, who may end up having no potential for communication and other virtuous skills, who is regarded as bestial and an organic life. Sponge ought to have not only *praxis* or intellect, but also *phronesis*, the wisdom of practical intelligence and the capacity to use skills and appropriate them in various situations. Without calibration or appropriation of the public space of cooperation, sponge fades into impotentiality. For artists this wisdom is a request to master their elasticity and thus contemporary 'monastic practices' of the performance art, such as meditation, yoga, and mnemonic skills, which are utilized for a better exchange rate on the market value. An artist is confronted with the potential collapse into ossifying impotentiality and bestial carnality. The artist is not only present, but he or she must represent a master of elasticity in the *praxis*, general intellect and *phronesis*.

In this constituted milieu of biopolitical efficacy, sponge will be worn out in her activity of building a life, regardless how cunning she is. It is a dissociated milieu, where attention is disparate and contains heterogeneous information. In this milieu a sponge hangs on an optimistic promise. It is a milieu where in continuum with the analysis of the bourgeoisie by Marx (1844/1975, 300-01):

> In the same way, the senses and enjoyment of other men have become my *own* appropriation. Besides these direct organs, therefore, *social* organs develop in the *form* of society; thus, for instance, activity in direct association with others, etc., has become an organ for *expressing* my own *life*, and a mode of appropriating *human* life.

Aside from the individuation process, there is a subject produced which appropriates objects, affects, sensations and social relations as his or her property. Berlant (2011, 33) refers to Jürgen Habermas in saying that "the problem of living capitalist modernity is in managing the relations between these spheres as a bourgeois and a subject of emotions. A bourgeois is someone who instrumentalizes his social relations in terms of the rules of the market." Unlike the Greek separation of *polis* from *oikos*, in modern bourgeois society the private is accommodated with the commodity market, since the market replaced the household in early modernity (Habermas 1991, 19-20). At the same time, "the status of private man combined the role of owner of commodities with that of head of the family, that of property owner with that of 'human being' *per se*" (op.cit., 28-29). In modern biopolitics where affective labour is central, it is thus not only the physical or mental skills

that the subject utilizes in his or her appropriation in the market, but his or her affective, carnal knowledge in totality. "On either side of the capital divide, human creativity, energy, and agency are all bound up in bargaining, strategizing," writes Berlant (2011, 41). In this context, Deleuze and Guattari have proposed the strategy of becoming-minor, in other words, departing from the normative and creating an impasse in order to produce a resistance towards the hegemony. Such deterritorialization may create a defence reaction and instead of producing works of immanent deterritoriality – which is to my understanding a norm in certain performance art practices, which herald themselves as becoming-minor producing impasses and breakdowns, yet, ending up being nothing else – it is, rather, openings, which may truly function as unravelling impasses.

In my physical performance practice, 'schizoproduction', abrupt movement may take place in some part of the body, which I then affectively or consciously will emphasize and follow for a moment, but do not develop into a sequence. Simultaneously with other aspects of plasticity being production and recording, anxiety takes place. Becoming is not an experience of the moment, but a fog. These performances are affective labour. I do not have a strategy or dramaturgy, yet I might have a 'sense' of tactics and I proceed cunningly in this 'fog'. Occasionally I become a sponge character like Mickey, SpongeBob or the Keystone Cops – a *groupuscule* and multitude, where it is too much to call myself 'I', but rather a 'preindividuality' or complexity. These acts do not multiply, but subtract, they are acts in the 'middle' of the milieu and not in the beginning or the end; these acts are lines of movements and changing dimensions – only positions for tactics, where the capacity for affects is crucial and where the capacity for carnal or discursive knowledges are paramount for production. Such practice has

> a short-term memory, or antimemory" which "operates by variation, expansion, conquest, capture, offshoots [...] and has multiple entryways and exits and its own lines of flight [...] is an acentered, non-hierarchical, non-signifying system without a General and without an organizing memory or central automaton, defined solely by a circulation of states. (Deleuze and Guattari 2005, 21-22)

This practice has a deep relation with all manner of becomings.

Sponge is a 'user' with attention to opportunities and potential, which she utilizes through the molecular desiring-machine conjunctions and relational skills. Sponge subjectivity becomes a character in the market of affective labour where she obtains a 'style', which is often considered as a way of survival. Subjectivity with such a fixed affective appetite and position is a user – a junkie. Here, the destructive side of plasticity is directed to the ability for attention, where "the destruction of attention is both the destruction of the psychical apparatus and the destruction of the social apparatus (formed by collective individuation) to the extent that the latter constitutes a system of care, given that to pay attention is also to take care" (Stiegler 2012). In performance practice and other processes without a final product, the attention is not a conscious care of equilibrium, but is carnal and has a capacity to affects, in development by destruction, annihilation and explosion. Practice is a becoming-something through the affective conjunctions of annihilation or destruction (Bishop 2007, 59). Becoming is generative, but not imitative or corresponding to resemblance; it is not a progress, a development, a filiation, an evolution or an imaginary process. Becoming is real and becoming produces none other than itself. Becoming is a complication in the symbiosis of two species. Becoming is involution and thus creative. Becoming is the process of heterogenesis – the process of involution with disparate components, but not regression or progression of these components. Becoming is a process of difference with the new, and not the same or less – not neutral, cool and flat. Heterogenesis does not progress with contagions, but with differences, which do not convolute to the same. In very extreme situations of psychosis, one loses the capacity for affects and it is necessary to ask if becoming is still possible. Becoming is a combination of unnatural participation (Deleuze and Guattari 2005, 242). There is nothing natural in the becoming or with the involution of the affects involved. In performance practice, these are moments for modulation, or improvisation, where the performer senses fear or horror. There is a sense of potential 'implosion' or loss taking place.

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How does artistic practice reflect and counteract with the destructive transformation or production of indifference and new subjectivities? Through crisis, immanent capitalism recomposes itself and invents new axioms. In each capitalist period there has been a certain restrictive affect, functioning from misery

and boredom to twenty-first century anxiety. Anxiety is an emotion produced in facing situations of mess and formless disturbance, which are not in control (Berlant 2011, 195). In her attempt to articulate the twenty-first century anxiety Catherine Malabou (2012a, 17) predicated a new aspect of plasticity, which is not one of the 'sculpted' types of individuality, not of a 'worker', a 'foreigner' or 'abnormal'; not with the sovereign state of Leviathan as the transcendent enunciator, but plasticity connected with psychic and cerebral plasticity – the neurosciences, political thought and psychic apparatuses – the classical capacities of plasticity from receiving and giving form, and the "deflagration or explosion of every form." She argues that plasticity "means at once the capacity to receive form (clay is called 'plastic,' for example) and the capacity to give form (as in the plastic arts or in plastic surgery) [...] plasticity is also the capacity to annihilate the very form it is able to receive or create" (Malabou 2008, 5-6). Within industrial capitalism, avant-garde practices had emancipatory and revolutionary aims; they aimed for revolutionary art or tactics for living. Avant-garde practice was explicitly a moulding and not modulation. Within the *Formwillen* of the Third Reich, life was anticipated as the practice of art, where moulding of the 'revolutionary subject' lead to "the understanding of life as art, the understanding of the body, of the people, of the state as works of art, that is to say, as fully realized forms of will, as completed identifications of the dreamed image" (Lacoue-Labarthe and Nancy 1990, 309-310). The industrial form of a revolutionary is in stark contrast with the 'formless' subject of The Jew, who is "the man of universal abstract, as opposed to the man of singular, concrete identity" (op.cit., 307). The aim of the moulding plasticity of the soul was attached to racial or ideological interpretations of plasticity by the Nazi ideologist Alfred Rosenberg (1930/1982, 559) in his book *Myth of the Twentieth Century*, where "race is the outward image of a determined soul," and that soul is intricately moulded by industrial biopolitics.

The formless anxiety in post-industrial capitalism does not create similar panic as did the contamination of the 'soul' of an industrial crowd. Anxiety is suffering without a form, or in other words, it is suffering in the presence of potentially destructive plasticity – not due to an exterior accident, but implosion in the subjectivity. Anxiety is produced by 'something'; in other words, anxiety is creative. Anxiety is suffering of a metaphysical kind, where the transcendental is folded into creative subjectivity, on the level of spatio-temporal relations between souls and objects. Anxiety is speculative suffering of the potential. In

the sponge, subjectivity anxiety is indefinite and threatening without numerical distinctions (Hardt and Negri 2004, 139). It is suffering without duration or comprehension of the end. It is not a durational performance piece, since the durational performance always has a premeditated strategy for the cessation of a piece. In contrast, anxiety of the sponge subjectivity has no duration or form and it is innumerable. Thus, a work of art may have a contingency in the event, which may produce the potentiality to appear as unprecedented. Suffering is the anticipation of this contingency. Art is an expression of this suffering.

For Malabou and Lacan (1997, 129-30) it is the non-representable Real which is unthinkable and cannot be represented; in other words, it is a Thing: "represented by emptiness, precisely because it cannot be represented by anything else – or, more exactly, because it can only be represented by something else." Here, we are facing the anxiety of the Real as 'strange' or Uncanny (op.cit., 71). The anxiety of the Real is suffering as an anticipation of *endless* suffering, where no articulation for this suffering is at reach, but only approaching undulations folding out. The subject becomes a tick, where the immensity of the Real holds no interest, where it turns into an inaccessible 'dark background' (O'Sullivan 2012, 43-44). In other words, suffering is both a sense of the indefinite duration of suffering, but also a sense of the impermanence of things. Moreover, it is a capacity to approach the irreproachable dark background of the Real. The biopolitical management of immanent capitalism produces axioms, controlling techniques, which will transform time, space, relations and deform perception, interest and performance (Deleuze 1992). In performance these techniques often appear as minor, and almost imperceptible, affects and sensations of panic or anxiety, and also exaltation and desire. In the performance *~~Life~~ in Bytom* there was no outside, but only endless tunnels; there was no suffering from lack of employment, but from the presence of infinite duration of economic transformation and immanent capitalism.

Malabou (2012a, 160) argues that "it now appears that the impact of social war is just as forceful as a brain lesion and no less violent than being struck by a bullet or an iron bar." Thus, in the context of the biopolitical management of immanent capitalism the disorders of anxiety and panic are not produced necessarily by physical accidents but through affects. A psychic event transforms the material plasticity of the body and mind, and a crisis does this in order to modulate the subjectivity with a new past, too. Malabou (op.cit., 171) reminds us that plasticity "essentially designates the imperishable character of psychic

life,"[126] that latent forms may be activated or damaged connections renewed or regain plasticity. Therefore, plasticity predicated by Malabou is not a normative concept of types, but a folding materialistic path of functions. Following this, artistic practice does not need to have a curative aspect, but instead may reach for the production of relations, the functions of resistance and not a mimetic response to threat, in other words, may turn suffering into struggle.

The sponge subjectivity is a product of lesions and damage. The performance of sponge is not only an expression of plasticity in received or given forms but also of the accidental damages which have produced subjectivity. Under hard conditions a result of the modulation may be a cool and indifferent subjectivity. The traumatized subject without physical lesions may obtain cool subjectivity, still containing elastic and normative capacities and functions. In the context of immaterial and affective labour, anxiety has a connotation with the traumatic reactions; it requires exploitation of affective capacities, which produces a sense of 'cruel optimism', as Lauren Berlant argues (2011). The subjectivity produced has a new function through exploitation. It is the pertinence of the elasticity and flexibility of a sponge that is valuable for the creative processes of affective, social and mental objects. The three aspects of plasticity are potential in the sponge as forms are taken, given or destroyed. The potential annihilation, which is constituent, allows the production of repetition with a difference. It is not the presence of death, but the presence of irreversible change, that is constituent for the sponge, aside from it being absorbent, flexible and elastic. This is the anxious environment of twenty-first century biopolitical management, the "difficulty letting oneself be touched is the evil of our times, the paradoxical result of being wounded" (Malabou 2012a, 160).

The brain is aware of its own potential and inevitable destruction. Antonio Damasio (1999, 146) writes how the whole biological system functions accordingly: "always on the brink of partial or complete collapse [...] the construction plans are all woven around the need to stay away from the brink." Damasio and Malabou argue that emotion does not designate certain affects, but it is a sign of a process of regulation of life and a pure vitalism without a self[127]. There is no

126 Malabou (2012a, 167) refers to Joseph LeDoux's research on synapses (2002) and the link between analytic speech and the development of new synaptic connections by Lisa Ouss (2005).

127 "[T]he fact that the preservation of life depends on the equilibrium of life functions and consequently on life regulation; the fact that the status of life regulation is expressed in the form of affects–joy, sorrow–and is modulated by appetites; and the fact that appetites, emotions, and the precariousness of the life condition can be known and appreciated by the human individual due to

apparatus of representation for the homeostasis until an accident takes place and a connection is lost. Paradoxically, through this destruction, the homeostasis appears present as a missing function. Only in 'damaged' subjectivities with a destroyed capacity for emotional responses is the anticipated but unnameable subjectivity present. It is a drive of returning towards the inorganic state (Malabou 2012a, 72). Paradoxically, the missing functions are not noticed in the process of art, but create the singularity of the work. The economy of the system signifies its own death and destruction, whereas anxiety is an affective sense of this destruction without a signified emotion. Anxiety is an anticipation of a cut or rupture taking place; it is the working of the potential exteriority expressing itself within subjectivity through unnameable affects. In other words, anxiety is the affective notion of the anticipation of *trauma*, which has not taken place. It is a *soldering* of "the external events and lived experience," (op.cit., 93) which has not taken place and is being infused with the subjectivity as emotions. "Anxiety has an unmistakable relation to *expectation*: it is anxiety *about* something. It has a quality of *indefiniteness and lack of object*," (Freud 1926/1989, 63) a relation with 'something' being present in the unapproachable proximity of the Real. Anxiety is an anticipation of an event that cannot happen" It is anticipation of the destructive capacity of 'something' in the Real, as an encounter with the Real, almost as being *automated* (op.cit., 135-37). This anticipation of the destructive plasticity functions as a proxy of creative process and resistance. In anxiety we are not damaged or ruptured, but in the process of anticipation of destruction taking place, where crisis is both happening and temporarily put on hold. This anxiety is not the fear of death, but of becoming a person without a past. Such knowledge is already embedded in carnal and cerebral knowledges; there is a material knowledge of a living being losing elasticity and becoming inanimate once more. It is an anxiety which we encounter in processes, in other words in artistic practices or in immaterial and affective labour. We encounter a perpetual, potential crisis, which does not take the form of a trauma. It appears after a certain process of 'signifying' lack or austerity has taken place. The performance ~~*Life in Bytom*~~ had a contingency with the lives of people living in this context of created austerity, which is before any assumed 'trauma'. The biopolitics of immanent capitalism produce austerity for a reason, which is the function of growth, progress and

the construction of self, consciousness, and knowledge-based reason. Conscious humans know of appetites and emotions as feelings, and those feelings deepen their knowledge of the fragility of life and turn it into a concern" (Damasio 2003, 174).

the accumulation of wealth. It is this produced lack, *manque*, which the function of anxiety is based on.

However, in concluding this chapter I want to direct attention towards the potential and the material bases of these functions and performances. This is not an optimistic view, yet I do have a potential in mind with respect to practice, sponge subjectivity and the presumed exhaustion of that kind. Sponge is a body of *baroque* abilities and functions. In *The Fold* Deleuze (2006, 5) writes that:

> The parts of matter form little vortices in a maelstrom and in these are found even more vortices, even smaller, and even more are spinning in the concave intervals of the whirls that touch one another. Matter thus offers an infinitely porous, spongy, or cavernous texture without emptiness, caverns endlessly contained in other caverns: no matter how small, each body contains a world pieced with irregular passages, surrounded and penetrated by an increasingly vaporous fluid, the totality of the universe resembling a 'pond of matter in which there exist different flows and waves.'

In this respect, we could think of the early traveller on railroads, not only as a parallel in exhaustion with the iron rails and springs of the carriage, but also as a subject folding in the exteriority of the industrial railroads. An accident is not a cut, but such a spinning movement of matter. The effect may be diminished affectability and the consecutive production of indifference, coolness or impossibility for transversal relations with other beings; it may be a cutting out of memory or history. It is a new articulation, which is not in alliance with the previous articulation, but a new one. It is an incomprehensible subject as an event, a performance with no resemblance to a performance, in other words, an advent, which is not a horizon or transcendental but radically alien to the World.

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The carnal body is indifferent to its subjective articulation. It is material and foreclosed from us; the body is an advent of the non-organic state. In 1999 at a performance of *Rolling R*, which was presented in several venues in Amsterdam, from performance festivals to gallery openings or club events, I was lying on the floor with a microphone in my hands and rolled back and forth to the audience while repeating the syllable 'R' in the microphone. I aimed to produce as much variation and modulation on this syllable as I could, while the sound was amplified to the audience. Often, in the end my shirt was soaked in beer and I had a few bruises on my elbows and knees. That performance was part of a series of collaborations with two American sound artists, John Bain and Mark Bain, who performed under the name MDO, The Mutant Data Orchestra. MDO (2003, n.p.) was an electro-noise band, which used rewired analogue electronic instruments:

> Through live circuit modification of digital answering machines, cheap digital toys and sound instruments the performers manipulate the data pathways and exert on their sound production without the use of a conventional software interface. [...] At times one can hear the intermeshing of data as a liquid waterfall of sonic information. [...] Digital memory does have a sound and the Mutant Data Orchestra exploits this fact.

In our collaboration my body was used as a receptor of signals produced by the mechanic, electronic and digital systems. In turn, I would produce a machine-like noise vocally as drone, guttural noise, whining, grunting and so on, indulging with the sonic sphere, while my vocal experimentations were looped back into the circuits produced by MDO. For several events we used a harness build by Mark Bain, which consisted of two bass speakers attached to the breastbone and upper back of my body, which vibrated and thus altered my voice via the signals from the MDO audio system. Occasionally a special microphone was either swallowed, or inserted in my rectum. In short, the performances created industrial loops including a living body, with rather crude and sado-masochistic aesthetics, where Mark and John Bain would remain the 'controllers' of the system, while I was the 'guinea-pig' on the front stage. The sound was immersive and affective, a short circuit connection with different body parts and the electronic noise, which produced exaltation and dizziness resulting in a destabilized sensorium.

In relation to noise, I came across the subculture of No Wave while I was doing my research at the Department of Visual Cultures at Goldsmiths College, London, in 2011. No Wave was a post-punk movement for a very short time in the 1980s, located in the apocalyptic surroundings of downtown New York. A feature film, *Downtown 81* by Edo Bertoglio, follows a drift of the protagonist Jean-Michel Basquiat in downtown New York, and through his drifting the film documents downtown underground music scene at the turn of the '80s. It presents early forms of hip-hop, break-dance and turntabelism performed by Grandmaster Melle Mel or No Wave performances by DNA, James Chance, Deborah Harry and Kid Creole and the Coconuts. At the beginning of the '80s downtown New York was 'Gotham City', which nurtured a site for new forms of expression to develop from hip-hop to performance art, not unlike West Berlin during that period. It was a period of nihilism and pessimism: the Reagan era, the HIV epidemic and the Cold War. The journalist Lester Bangs (1981, n.p.) of Village Voice wrote about No Wave, that it was

> 'horrible noise.' Guitars and human voices are primary vectors, though just about every other musical instrument has been employed over the years, as well as smashed crockery (e.g. first Pere Ubu album, "Sentimental Journey"), scraped garbage-can lids and bongolated oil drums (early Stooges), not to mention phono cartridges, toothpicks, pipe cleaners, etc. (John Cage, Variations II). You probably can't stand

it, but this stuff has its adherents (like me) and esthetic (if you want to call it that).

Those horrible noises, physical contortions and assaults had affective affinity with my practice that I had started to formulate with the MDO. To perform was not based on acquired skill or the mastering of an instrument, yet there was something more than simple blockheaded refusal to learn. In these terms, practice is a loose experimentation with affects and the carnal body. From the point of view of representation, such practices seem antagonistic, transgressive and aggressive. A description by John Cage of his experience at the New Music Festival in Chicago of a concert where the composition *Indeterminate Activity of Resultant Masses* (1982)[128] by Glenn Branca was played expresses his disturbed feelings: "I found in myself a willingness to connect the music with evil and with power. I don't want such power in my life. If it was something political it would resemble fascism" (Ruccia 2007). In an interview Branca responded that Cage's "objection ignores the whole point of 'indeterminable activity', which lies in the unpredictable sonic side effects that the dense maps of guitar produces, and in the potential, both for active participation by the listening in identifying these sounds and for more straightforward entrancement" (ibid.). Noise may lead to the experience of exaltation and transcendence in the horizon of the unlimited but these affects may conclude in fascism, as well.

To work alongside the foreclosed carnal body is to work with material excess, as in the performances by Stuart Brisley or *Where the Grass is Greener* by Andre Stitt, which I witnessed at the Amorph! Festival in Helsinki, in 1999[129] Artistic practice as carnal is not palatable. Because of its vagueness, such practice has

128 "Recorded shortly after Branca's early work The Ascension, though never previously released, "Indeterminate Activity of Resultant Masses" documents the continued development of Branca's early guitar army. The ensemble includes all his early mainstays: Ned Sublette, David Rosenbloom, Lee Ranaldo, and Jeffery Glenn are back from The Ascension (with Glenn on guitar instead of bass), and are joined by Thurston Moore, Barbara Ess, and three other guitarists for a grand total of 10 guitars. I wish I could have been there to see them live, because judging by the sound on this disc, they were a force to be reckoned with. No recording can do justice to the swirling mess of overtones one guitar produces, let alone 10, so the piece, as recorded here, is only a shadow of the original. But it still has everything you would expect from Branca in this period, from the opening gamelan-like chords that gradually coalesce into a dense wall of notes, to the slowly mutating drone in the middle, to the metallic cacophony at the end" (Ruccia 2007).

129 In this performance, I witnessed a durational affect of aggression, sensitivity and materiality, where Stitt's process included tar and feathering himself and a wooden boat, which was hauled into the sea from the Forum Box Gallery in Helsinki with the help of the audience. (See documentation at http://www.youtube.com/watch?v=cjM2S5QFck8)

the problematic position of being inarticulate. Likewise in the performances of mine there is often only a body performing and often series of offensive gestures such as groping my butt or making grimaces to the members of the audience are being repeated. There is only proximity with the avant-garde or underground practices of Branca, Brisley or Stitt. Artists experiment and they play. "With this pin removed, the CD player never shuts up, and one can hear the sound as the laser 'scratches' (a magnificent, cartoonish ripping noise) or 'pauses,' (fast looping rhythms, possessed of a peculiar stutter and swing)" says Nicolas Collins about his interest in working with cracking the digital devices (Kelly 2009, 249). To recognize noise as valid, we need to distinguish enough signals to recognize the information as music or art – and not as mute or a foreclosed carnal body. From noise we reduce signals to replicable information, so "that it can be successfully copied across varied communication milieus with minimum alterations" (Terranova 2004, 58). Decoded information makes the world manageable; it is the *oikonomia* of immanent capitalism, not to encode, but to decode and produce potentially new axioms. These axioms produce a managed 'life narrative' of a stable future. Immanent capitalism is not noise in itself, but actualization of functions from noise. In other words, encoding not to meanings, but functions. Noise is an assembly of non-recognizable refrains or motifs, which are able to produce a territory. These noises or affects can be sensed, yet not defined properly. In a performance the sense of anxiety is due to intensities, which may be overwhelming with potentiality, which always harbours a potentiality of contingency and inanimate materiality. In the case of collaboration with the MDO a carnal body was equalized with the material of electronic instruments. A performer was not handling the material world, but was being handled by the materiality itself.

One subject of sponge is performing, not like a cartoon character, but often jammed like a vinyl record or a glitchy CD – sliding and slipping or as a spike in the flow. When a device glitches, the sound we hear is random data, which is produced when alternatives for the missing data are being repeatedly offered. Performance artist Karolina Kucia has studied the social nature of 'slip' or 'lapsus' in her performance project *Oops!* (2010), where she distinguishes a glitch from the 'Freudian slip', in that for her it is not a malfunction that would reveal something original, but that it is a replacement of information – a glitch. In this sense there is no fear or anxiety in performance, but tension and apprehension of the Real. Still, it is not an accident waiting to happen, but clearer apprehension of the contingent nature of the Real. The body of a sponge, a performance artist,

is not well built, but it consists of tiny little machines, which are never in full control or focus, but falter. Sponge is a 'clone' subject, 'organon that can think' or 'transcendental computer', and a complex, non-linear system,

> radically reconfiguring its own cognitive parameters in order to adapt to new input and unexpected circumstances. It is this capacity for spontaneous readjustment in the face of the unanticipated and the unforeseen which endows the human brain with its high degree of functional plasticity. (Brassier 2001, 194)

This body of a sponge does not have a coherent self-image, and in performance my attention to action is not focused or open to all possibilities. In contradiction to the narcissistic hallucination of turning everything into art or philosophy, this body of sponge resembles more a psychotic. Gisela Pankow (1974, 407) describes how:

> The neurotic can recognize the missing parts of his body or those which are separated as well as the whole to which these belong, even if his way of talking about his body makes it appear mutilated or cut up. Thus one part of his body can come to represent the whole without dissociation and without the entire body being destroyed. The psychotic, on the other hand, has a dissociated image of his body: he can no longer recognize a part of his body as precisely a part of it; the body as it is experienced is no longer an entity.

There needs to be a distinction between the actual flows in the Real, such as material or libidinal flows and how these flows are *folding* or *moulded* into forms, formulas, or refrains. These were apparent in the project ~~*Life in Bytom*~~, where material flows were encountered as the foreclosed Real – the material life of Bytom – but were folded back in, as folding in with the encounter between the audience and the performer in the performance at the gallery, where the scripted performance had moulded certain refrains for people to recognize, or 'hum together', so to speak. There were the mining tunnels, the lights, the machines, the silence in the closed mines and the actual bituminous coal. The material flow, or a contingency of these flows, is foreclosed, or put to use by devices and abstract machines, and organizes the matter into conjunctive or disjunctive connection with other flows (economy, nourishment, mortality, and so on). Then it is my

interpretation, which moulds a scripted device aimed to become recognizable, viz. including some refrains, or function as 'articulation of collective speech' (Holmes 2006, 421). That is to say, a performance would be an advent of new constellations or arrangements, where it was necessary for the audience to be regarded as subjects in similitude with a sponge, as well, subjects which had caverned folds and a capacity for radical reconfiguration, a clone and *organon*, which can think. Can we stay with this advent of the radically alien, instead of stumbling on some philosophical form of decision, to wander, experience, analyse or to affirm through affects?

Thus, the audience is not seen only as a conscious receiver, or in similitude with thinking through decision, but also as matter, sponge. The audience has the flows organized, but also the matter itself is the contingent and foreclosed Real. It is only the recognition of the moulded forms, refrains, which are often particular, and which create the affective, carnal and discursive link with the performance. But it is reconnected not only with the machines, but with the matter itself, the not-so-well kept 'clone' of a system, which is significant for the contingency, or the advent. It may reveal what might have been there all the time. This foreclosed Real is a certain mess, at least from the perspective of a sponge performer. It has no coherence or ruptures; it is not articulated and it is virtual. In art and thinking we can articulate the space for it, which will never be filled, if not with a proxy. Catherine Malabou (2012a, 135) refers to Lacan, when she writes with regard to the accident that "[t]he Real can only occur by chance, *without any machination*". However, I would argue that it is not chance – a limited case of possibilities – but contingency, a virtual advent of the unprecedented, and not void or lack in the mess, which brings us to be aside the Real. Immanent capitalism neutralizes, transforms time, space, relations, perception, interest and performance in advance to organize the apprehension of the contingency (op. cit., 148). Immanent capitalism creates functions and axioms to machinate the virtual and the mess of matter and the foreclosed Real.

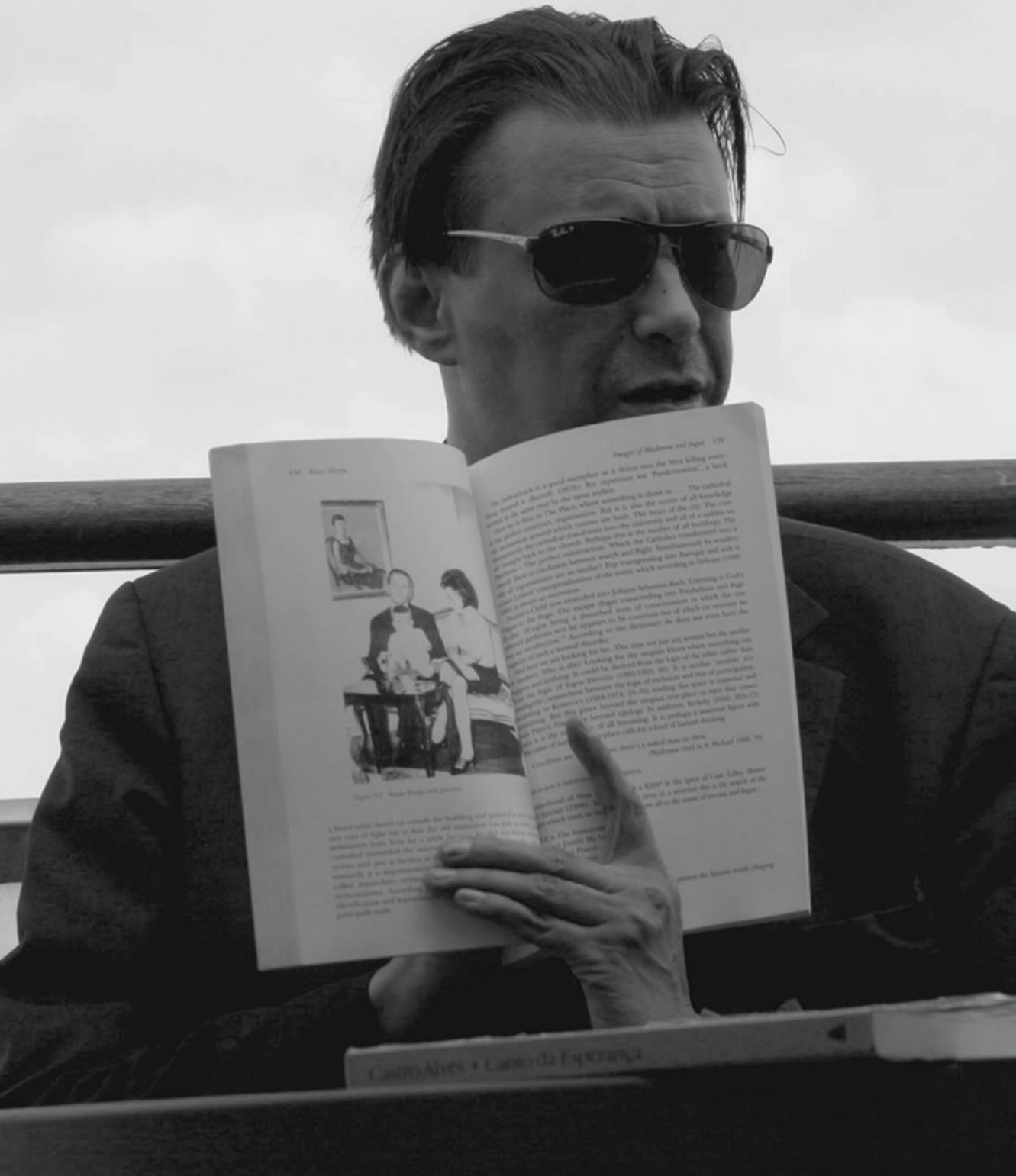
In Bytom, I was subtly confronted with the same 'void' or a mess of affects, emotions, confusing narratives and visceral impact. The potentialities, refrains, economic constraints and affects floating in between the encounters were exhausting. Some were charged with signification, and others remained 'atmospheric', which, however, did not create any affective surprise. These encounters constituted the paradigm of collaboration with heterogeneous entities. There was a request for a function, axiom or signification, where collaboration is administration of the repressed. The body of a sponge is the site for a lived problem of

these functions and homogenizing power of immanent capitalism (O'Sullivan 2012, 2). Axiomatic capitalism "must unceasingly recreate the void, reproduce the splitting and isolation of an individuated subject in relation to assemblages of enunciation," (Guattari 1979, 53) and function as a system of neutralization and overcoding. A body is a battleground through which the subject revolts and rebels, but at the same time this resistance toward the matter of the body is regarded as the foreclosed Real. It is the subject which rebels, but it is the body which conjugates and radically reconfigures itself – and still, it remains One. In the performance, which is nevertheless founded on decided form, these forces are in contingent relation: I do need to transcend the performance into meanings or even insurgency, but the matter itself is *already* folded in with the other fields of matter in the foreclosed Real.

In the performance of *Life in Bytom* there were those elements of sponge, folding, moulding and resilience which were encountered with the people of Bytom and later as audience in the performance. It was a similar process in the *Astronomer: experiment,* where the totality of the process reflected those matters at first in the practice period between three artists and then as cooperation with the audience in the performance. The same structure of neutralization, folding, moulding and the advent of contingency as taking place as in the performance. In the context of immanent capitalism and the structure of immaterial or affective labour, there is a worry about what the difference is between the artist and creative entrepreneur in this context. Is something essentially lost in the request for collaborative, market-driven practices, or have the collaborative practices always been included in the artist's labour, but they are only modified by the apparatus of immanent capitalism? Is the idea of a solitary artist nothing but a myth, which was fitted in during the period of modernity and bourgeois industrialism? Can we consider the artist not as the *avant*, promoting revolt or revolutions, but being limited and restricted from the apparatus of immanent capitalism?

In the *Kukkia* group, we prepared a performance of *Fertilism*, for the Kajaani Theatre Event in November 2006. The concept 'fertilism' was created by a lapse, when Kucia was listening to a radio that had bad sound quality. Instead of hearing that this program was about fatalism, she thought that she was listening to a program about 'fertilism': a life of fertile artificiality. In *Fertilism* there were two characters on stage, which evolved during the performance. In the beginning there was a hooded man against the wall performed by me, and a black round figure on the floor, performed by Kucia. A transformation took place, where the hooded man developed into a figure with four legs without a head, mooning

his bottom to the audience, and a black figure transformed into a form with four, rainbow-coloured tentacles coming out of the body. The performance was performed in very close proximity to the audience. It seemed to be a mottled eruption between seriousness and tacky obscenity. A figure dressed in a black costume made by Kucia, which started to crawl around the floor also secreted some black matter on the floor, while sweeping its rainbow-colored, plastic-bag tentacles around and sometimes gently hitting the audience. Our Kukkia group produced connections, which were both easy to represent and mute, or in judgemental terms they were inarticulate. The body of *Fertilism* ranged from obscenity to laughter, obscenity and ridicule. The uncomfortably hairy arse of a man both mocked the audience and demanded its well-deserved attention. The performance had no clear coordinates, like a facial machine, but sweeping limbs and the body parts of foreclosed carnal bodies. It was a macabre, silly, idiotic, potential advent and radically alien.


Caetano Alves • Canto da Esperança

CHAPTER 12

The Theory of schizoanalysis

The reason for introducing schizoanalysis as a tool or a metamodel for artistic research is simply in the fact that it was developed for social behaviour: it was developed to understand the various levels of how a social structure functions on signifying, affective, a-signified and carnal levels; how each group, each individuation, each subjugation does not follow a pattern that could have been adapted from some other context of milieu. I came to apprehend the use of schizoanalysis not as an interpretative tool but as a production device. In short, it is not an epistemological or ontological device, but it ought to be modulated, appropriated and interpreted in each and particular context or milieu: it is a constructive device. Schizoanalysis does not 'explain' how any social arrangement would work. It is dynamic and constructive, but foremost it is productive. Therefore, I have come to understand that none of my artistic works can be seen intrinsically as 'schizoanalytic', nor can I analyse an event through schizoanalysis as a system. What may have been produced is something that is unprecedented and synthetic, a refrain with a difference, at best. When one reads Guattari's theoretical writings on groups, for instance in *Schizoanalytic Cartographies* (1989), one can see the debt of his thinking to system theory, deconstruction, topology and Lacanian psychoanalysis. However, schizoanalysis is not a system but, as the title defines, it is a mapping or tracing device. Through schizoanalysis one can recognize different aspects of the world, as, for instance, through the lenses of deconstruction or Marxist theory. Despite some apparent ambitions, schizoanalysis fails to be a 'system of the world'. Therefore, in this chapter, my intention is to pick out some tools that schizoanalysis provides, describe their uses, and utilize them in my purposes like a mechanic – a 'schizomechanic'.

In 1953 Jean Oury opened a clinique at the chateau of La Borde, in Saumery, with his eight assistants. There were three guiding principles that the clinique followed: first, that it followed a Marxist-Leninist democratic centralism; second, that each member of staff alternated between manual and intellectual labour, where "tasks were assigned on a rotating basis: everyone in the clinic switched from medical care to housekeeping, from running workshops to preparing theatrical activities;" (Dosse 2010, 44) and the third principle was anti-bureaucratic, so that, aside from responsibilities, salaries were also shared. Another defining aspect of La Borde was the emphasis on creativity similar to the Surrealists, as an "attempt to reconstruct or replace the world" (op.cit., 45). In 1955, the militant psychoanalyst Félix Guattari moved in order to work and live at La Borde[130]. Together with Oury they created a 'two-headed machine', where Guattari was more interested in the intellectual and organizational, whereas Oury focused on clinical practice (op.cit., 46). Aside from Guattari his militant and intellectual comrades came as regular visitors or inhabitants[131]. The psychiatrist Jean-Claude Polack, who arrived at La Borde in 1963, describes how:

> Oury and Félix agreed on a general division of labour. The former was in charge of things medical and the psychoanalytic training of personnel, the latter with the institutional properly so-called, financial management, administration, and external relations. During the period extending as far as 1968, allegiance to Freudo-Lacanianism and the Marxist sociological reference, united in an ambient structuralist syncretism, supported the distinction between two distinct alienations, the one individual and psychopathological, the other social. They were both present in the place of care, but the treatment of illness supposed a permanent combat against the pathogenic, the pathoplastic effects of the trouble that affected both the establishment and the carers. One

130 François Dosse writes in length of the anarchist inclinations of the young Guattari and his participation in the Student Hostels groups, Trotskyites and the International Communist Party in the 1950s, and later on supporting the multitude of several French and Italian groups such as the dissidents of the Autonomia movement like Franco 'Bifo' Berardi (Dosse 2010, *passim*).

131 "Oury laments, not by those who worked there, but by the intellectuals who for a time spent their winter vacations there, that the place - a chateau, after all - became known as the "St. Trop de la Sologne!". For Oury, there were too many people full of their own degrees visiting the hospital in order to admire the spectacle of *les Labordiens*; worst of all, these intellectual hordes were impossible to 'civilize'" (Genosko 1996, 10). See more about the practice at La Borde in Genosko 1996, 8-12; 2002, 30-36; Alliez and Goffey 2011, 57-67; and Dosse 2010, 40-75.

> sees here already the dialectical hypothesis of a constant to and fro between the symptoms of psychotics and the modes of reception of those who look after them – neurotic, perverse (if one uses the classical division of Freud), or normopath (as Oury ironically puts it). (Alliez and Goffey 2011, 59)

Even though Guattari had a complex relationship with his master, Jacques Lacan, it was the Lacanian psychoanalysis that at first was the intellectual foundation for both Oury and Guattari. Based on Lacanian psychoanalysis it was in La Borde that they both started to define their practice as 'institutional psychotherapy' or a political analysis of desire, and "transference came to be seen as institutional, and fantasies were seen to be collective: *desire was a problem of groups and for groups*" (Deleuze and Guattari 2003, 30). For Guattari the interest was foremost in the community group relations. Aside from the whole anti-psychiatric movement from David Cooper, R.D. Laing, Franco Basaglia and François Tosquelles, it was the practice of Ferdnand Deligny with autistic people starting from 1968 at Monoblet in Cévennes that had an effect on Guattari and his development of the theory of schizoanalysis.

Among these arrangements, La Borde can be seen as an innovation, where schizoanalysis was the blueprint and draft for future experimentations. It was only in the late 1980s that these utopian experiments started to show themselves as failures or in urgent need of calibration. However, it is necessary to recognize that the benefit of seeing in retrospect may become only speculation on true experimentation and expression. Instead of only flatly demoting such practice, it is necessary to regard our own practices in a similar light, to see whether our collaborations or group practices are, in fact, at all successful when compared to La Borde, where they successfully developed the practice over two decades. It is necessary to see that at that time, during and after the war in Algeria, La Borde was regarded as a genuine social utopia by the young and political idealists at that time (Dosse 2010, 50). It is now in the age of immaterial and affective labour, and in the administrative biopolitics, where the request for collaboration and processuality is paradigmatic, where the theories of schizoanalysis are seen in quite a different light than in the late 1960s or early 1970s. There has been a paradigmatic shift from industrialism to the immanent capitalism of co-operation and control (Deleuze 1992, 3-7). But it is also now that Guattari's militant practice and theoretical articulations have started to attract interest and new applications.

On 25 November 2011 a group of people interested in schizoanalysis and its adaptations to practice set sail from Lisbon to São Paulo on the cruise liner "Splendour of the Seas". The group included the schizoanalytic practice group Ueinzz with the philosopher Peter Pál Pelbart[132], the dramaturges Cássio Santiago and Elisa Band from São Paulo, Presque Ruines with the film-makers Graeme Thomson and Silvia Maglioni from Paris and mollecular organization from Helsinki with Akseli Virtanen, Klaus Harju, Luca Guzzetti, the artists Kari Yliannala, Karolina Kucia, Ana Fradique, the cinema photographer Lennart Laberenz and me. There were over forty of us, but still we were a small group on this massive entertainment island cruising across the South Atlantic Ocean for two weeks. Our codex was a small script, *Projet pour un film de Kafka*, which Guattari (2009b) never published in his time, but was later translated by Gary Genosko. This short essay served as a starting point for group experiments and the developing of the film *Kafkamachine*. We spent hours and days in the auditorium reserved for us on the boat and tried to utilize the systems, *the grid*, presented by Guattari in attempting to demolish the assumed roles of groups and individuals, but ended up creating conflict after conflict. In the depths of the financial crisis, and with our keen interest in new forms of producing subjectivity, collaborative practices, minority and contemporary utopias, this was our attempt to confront these issues in the middle of the ocean – not alone, but surrounded by the hypermarket of a vessel. Very much like the situation in La Borde, our Kafkamachine group was a version of a clinique with the schizos (Ueinzz), the militants (Presque Ruines), the intellectuals (Virtanen, Guzzetti and Harju), the workers (Laberenz and the nurses in the Ueinzz group), the artists and also the *familiality* that Guattari would have despised[133] (Kucia and me with our son and the mother of Kucia as a nanny for our son). Intuitively we had successfully duplicated the system of La Borde. However, we were not unproductive, since we performed Kafkamachine twice in Brazil and shot hundreds of hours of material during the trip.

The vessel came to be an institution which made people feel anxious and suffer. Around us was the amazing ocean, but the boat was made to distract us from the changing surroundings by zumba classes, whirlpools, nightclubs, Michelin-type restaurants and what else. The boat was a condition for our prac-

132 See more on the schizoanalytic practice around the Ueinzz group in São Paulo here: www.pucsp.br/nucleodesubjetividade/ueinzz.htm

133 For this topic see Dosse 2010, 68-70.

tice, which was regarded for most people in the group as being a hostile environment. However, the boat also provided certain places to arrange meetings, as in La Borde, which had many 'clubs' for staff and patients (Dosse 2010, 45). Aside from these random encounters, we would have scheduled meetings, initiated by the Ueinzz group, to whom these meetings were necessary and to which they had been accustomed to in their practice in São Paulo. We would try to use the system of the 'grid', borrowed from La Borde to circulate the tasks between groups and individuals, but this seemed to simply agitate people. Moreover, we did not have a proper film script to start with – or, to put it another way, we had too many scripts, too many ideas and too many authorities trying to force their ways. In terms of experience the organization was too erratic and bound to provoke different groups of people, but in terms of research – and in retrospect – it was a wonderful experiment on the subject groups and subjugated groups, on the role of basic assumptions and how they easily destroy any possibility for collaboration (Bion 1975, 132-141). There is a need for homogenization in the group, which needs to be taken into consideration, and no group is above this rather delimiting drive. So, in our collaboration, packs were formed, antagonisms were fed, romances flourished and people felt lost at sea – what were we actually going to do?

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For Oury and Guattari one critical aspect for their development of an avant-garde method of psychotherapy was in the invention of 'institutional psychotherapy' (Dosse 2010, 60). Here, mentally ill patients could be treated only if the institution had reflected upon how it operated itself, and if the treatment was seen as a new arrangement of social connections[134]. In this context Guattari (1984, 22) developed the concept of *transversality* to define institutions' effect on the subject groups or subjugated groups: "transversality is the unconscious source of action in the group, going beyond the objective laws on which it is based, carrying the group's desire." Transversality is a term related to the distinction between the subjugated and the subject-group, where the latter's investments are revolutionary and penetrate the social field, while for the subjugated group they remain on the unconscious level (Deleuze and Guattari 2003, 64). Trans-

134 In a similar way as R.D. Laing regarded schizophrenia as a pathology of a family, or that"[w]hat goes on in a group may not be intended by anyone. No one may even realize what is happening" (Laing and Esterson 1977, 22).

versality for Guattari (2009, 146) "implies the existence of an erotic focal point, a group eros [...] takeover of local politics by a group-subject." It is necessary to understand the development of schizoanalysis in respect to the larger context of the anti-psychiatric movement in Europe and the United States in the 1960s and 1970s. In this context mental illness is seen parallel with alienation under capitalism. Gary Genosko relates Guattari with Sartre, who was a significant figure for Guattari's philosophical upbringing, and relates how Sartre implies that under the alienation the doctor is ill, too, which is the "contradiction shared by doctor and patient" (Genosko 2002, 61). Hence, the traditional aim to integrate a patient into a society is not sufficient, since it is society which is ill. Moreover, it is important to pay attention to concepts circling around creativity in the thinking of transversality. Genosko (op.cit., 55) points at the importance of mobility between territories, creative lines of flight and the self-engendering auto-production. It is through transversal means that a subject group may be able to auto-produce themselves while being mobile and creative between new territories. One could say that transversality *is* schizoanalysis in that it maps the processual subjectivity as non-imitative practice, where it is the map which engenders a new territory, in contrast with interpretative reflections (op.cit., 56). Schizoanalytic practice as transversal practice maps out the processual subject or a subject group, instead of simply mapping out what has happened before. It is a generative process to incorporeal universes or virtualizations, which are unpredictable and transformative (op.cit., 58).

Thus, in this context of La Borde and oppressive power of society, we can recognize that schizoanalysis is not focused on the madness or pathological condition, but seen as a societal phenomenon of groups and processual subjectivities. Moreover, instead of being debilitating, schizophrenia is not seen as an illness but a symptom, which is hiding creative potentialities. However, set out from the daily practice of La Borde, schizoanalysis easily becomes a theoretical fancy, which does not have anything to do with the transversal practices tested and tried within a multiplicity of groups in La Borde. Schizoanalysis developed in La Borde was, for Guattari, a militant practice, which had a clear aim for transforming society in the means of revolution, and in this schizoanalysis was part of the larger insurgent assemblage of the 1960s and 1970s[135]. In the context of art, this

135 See, for instance, the booklet "Turn Illness Into a Weapon" (1972) by the Socialist Patients' Collective, and their claim that "Illness is the presupposition and the result of capitalist relations of production [...] illness is the productive force for capital [...] illness is the only form of 'life' possible under capitalism" (SPK 2013, 8).

signifies revolutionary avant-garde practice, in search of the full actualization of potentiality. However, if artistic practice aims to follow transversal paths, it ought not to produce interpretation or self-reflexive commentary on its actions, but to engender lines of flight or lines of escape. Thus, artistic practice with regard to transversality is not a manual for full potentiality, but a mapping of the process engendering subjectivities instead of subjugation. Obviously, we should not then try to use schizoanalysis for any kind of curative aims in artistic practices, but to locate what is the socially determined 'illness' for the subjugated individual in the context of artistic practices in institutions or where 'health' is regarded as a modality of subjugation and control.

On the other hand, it is rather easy to adopt Guattari's ideas of transversality, if we think that in its present form the working environment somewhat resembles La Borde, in that immaterial labour, artistic practice and affective labour all require greater openness, reflexivity and co-operation. The working environments are more collective and require 'individual responsibility', and thus not transference with a 'boss', but transversality with a group. Lacan, in turn, writes that transference is not an illusion which can be transcended, but part of the structure of speech not in relation to affects, and "as soon as the subject who is supposed to know exists somewhere ... there is transference." For Lacan, an analyst is no better adapted to reality than the analysand, but it is the transference which "conditions the analysand's acceptance of that interpretation" (Evans 1996, 213-15). Thus, transference is never concluded in the process of psychoanalysis, and it is always bound for interpretation. Then, for Guattari, transversality is a critique of the institutions in preventing or blocking the process, or when an institution becomes a mediating object (Genosko 2002, 69-70). But it is the participants of the process, the members of the group, which keep up this 'background' of 'trust' and participate in the creation of the institutional object (op.cit., 72). It is in these relations where the subjectivity is produced that transversality is the potential space in between these subjectivities; unfolding of differences, which may turn into a subjugated group or a subjected group, with creative potentiality (op.cit., 75).

It is in the subjugated group where the unity is defined by the outside factors and functions, unlike in the subject group, where the subject 'mirrors' himself or herself in the group. In the latter, transversality is the 'space in between', which has a significant function, whereas in the subjugated group, the space is more like institutionalized architecture – from the rules or the external ruler, *arkhos.* In the subject group, the external source has been internalized as a common

objective; not through mutual Otherness but as a reciprocal function (op.cit., 86). The potential middle is open for the subject group through transversality, and through this potentiality for adjustment it may avoid scapegoating its members. Then, the machinic conjunctions with partial objects and desiring machines entail a shift towards the assemblages. In the subject group and in the assemblage it is the subjectivity which is potentially open to all possibilities. For Guattari, transversality rests on group Eros – life instinct – and 'communication'. It is not the economic term, libido that Guattari uses, but Eros, which brings about a "more and more far-reaching combination of the particles into which living substance is dispersed, aims at complicating life and at the same time, of course, preserving it," writes Freud in "The Ego and the Id" (1923) (Laplanche and Pontalis 2006, 153). Thus, it is through the transversality where a group and the assemblage aim for more and more greater complexity, instead of destroying or restraining it.

It was the narcissistic aim for destruction that a group like ours on the boat "Splendour of the Seas" was able to materialize. It was not that the boat as a structure was a floating architectonic form, which would have served as an external restriction, but that these structures were within each group, that each group become individualized and subjugated with an unrecognized desire for destruction. Or in other words, there was erotic force, which at the same time was complicating our processes, but for several reasons this force was turned down in most cases. Can we regard this only through a viewpoint of transference or the basic assumptions, proposed by Wilfred Bion? In other words, did our group turn into a subjugated group looking for a leader, protection, nourishment, coupling, fight or flightflight (Bion 1975, 132-38)? Maybe so, but does this point of view help to create a subject group instead of preparing a better management in the future?

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In order to articulate his point of view of capitalism, Guattari (1995, 102-08) draws a scheme of three assemblages in *Chaosmosis*. In the Territorialized assemblage – proto-aesthetic, precapitalist, animist and pre-individual – Guattari defines the archaic communities, whereas we can recognize the second, Deterritorialized assemblage, as a fully capitalist or industrial one. It functions through debt, lack, neutralization and standardization; it is individualistic, bourgeoisie and over-coded by a transcendent enunciator. It is a society of discipline and not control. The third and last assemblage is still emerging as the Processual as-

semblage of the post-capitalist era, according to Guattari. It functions through *autopoietic nuclei*, where both the transcendent enunciator and the exteriority have been 'folded in'. The subject is folding in the truth, which can only be outside the subject, not to be fully obtained, and which requires a technique of the self and drive for transformation (O'Sullivan 2012, 71). The techniques of the self in distinction from 'knowing oneself' are in the hub of processual practices, which are the processes of 'folding the outside in'. However, Guattari notes, none of these three assemblages is strictly delineated, but are blended together[136] in the assemblage, which includes non-human, machinic, affective and other elements in a collective mix (Young, Genosko and Watson 2013, 34).

The third assemblage is 'relational' in the same sense that the administrative biopolitics functions on the request for co-operation. These relations are conjunctions with materials, objects, space, duration and other sentient beings. The aim of a relation and co-operation is to produce consistency or complexity and collective enunciation. As an example of consistency and collective enunciation, Guattari gives an example of sketches of a flying machine by Leonardo da Vinci, where these elaborate schemes never acquired the proper consistency of collective enunciation and no flying machine was properly conceived in his time (Watson 2009, 142). The mutations and new formulations in the immanent reality engendered a sufficient amount of consistency only until there were abstract and concrete machines in relation to these schemes, and when they could acquire consistency of collective enunciation. In other words, a 'project' requires abstract machines as complex refrains of content, "which operate as much in the direction of individualization as of social serialization," where abstract machines are "inaugurating irreversible diachronic ruptures that should be called Christ-affect, Debussy-Affect, Lenin- affect," (Guattari 2013, 209-10) and so on. Performance art operates in this way as an individualization and social serialization with particular affects. In other words, the processual assemblage is able to inaugurate new lines of escape with consistency, when consistency is stitched together with complex refrains. However, no consistency is ever fixed, but in motion and in process. Guattari (1995, 48) writes on the failure of Concorde, how:

136 "Capitalistic deterritorialised Assemblages do not constitute well defined historical periods – any more than do emergent territorialised Assemblages. (Capitalistic drives are found at the heart of the Egyptian, Mesopotamian and Chinese empires, then throughout the whole of classical Antiquity.) The third type of processual Assemblage will be even more difficult to delimit, since it is only presented here prospectively, from traces and symptoms it appears to manifest today" (Guattari 1995, 105).

> It was never very successful because its economic Universe lacked consistency [but] Concorde simultaneously involves the following: a diagrammatic Universe with plans of theoretical 'feasibility'; technological Universes transposing this 'feasibility' into material terms; industrial Universes capable of effectively producing it; collective imaginary Universes corresponding to a desire sufficient to make it see the light of day; political and economic Universes leading, amongst other things, to the release of credit for its construction ... But the bottom line is that the ensemble of these final, material, formal and efficient causes will not do the job! The Concorde object moves effectively between Paris and New York but remains nailed to the economic ground.

	Expression Actual Discursive	**Content** Virtual Non-discursive
Possible	Φ (Phylum) = Abstract and machinic discursivity Actual possible	**U (Universal Reference)** = Incorporeal complexity Virtual possible
Real	**F (Flux)** = Energetico-spatio-temporal discursivity Actual Real	**T (Territory)** = Chaosmic incarnation Virtual Real

We can recognize how the totality of immanent capitalism functions on this need for innovation, impregnating complex collective enunciations, arrangements and consistencies. The basis of co-operation is on this complexity of nearly infinite faculties, diversions and capacities. The third assemblage of processuality is explicitly based on these collective experimentations and enunciations in order to produce new existential territories. Performance art and relational practices, events with the components of agonism, need to be regarded in the context of this assemblage of processuality as individualization and social serialization. These assemblages are produced by the abstract and concrete machines. They are assembled from mixed components, which engage a variety of machinic and collective processes of enunciation or articulation. Machinic ties the subject and the structure of an institution and creates an assemblage. These machines are able to reproduce themselves, where part of a machine "owes its reproduction

to a part of another machine" (Deleuze and Guattari 2003, 285). Guattari (1984, 114) writes that "[t]he human being is caught where the machine and the structure meet." For Guattari it is assemblage which contains the groups, but it is not irreducible to the semiology of language. The assemblages consist of ecological and economic dimension, aesthetic and corporeal components (Guattari 2013, 39). Patient, therapist, janitor or the cook at La Borde were part of the assemblage aside from the concrete and abstract machines.

In *Chaosmosis* Guattari (1995, 61) proposes a schizoanalytic metamodelization as means to articulate the modelling of these assemblages, which aims for an articulation of how beings are singularized and moved towards complexification of the systems, and towards 'ontological heterogeneity'. According to Guattari the structural systems wanted to focus on the "interactional, structural mechanics," which consist of "concatenation of the four ontological functions of Universe, machinic Phylum, Flux and Territory," (op.cit., 59) as aspects of the processuality of assemblages. Schizoanalysis is meant to function as 'warning lights', which would guide and preserve the emergence and constitution of an assemblage (Genosko 2002, 27). In one respect the four domains have a relation with the Freudian concepts, even though they go beyond that. Fluxes are related to the unconscious, Phylum of machines with drives, Universes with complexes and Territories with transference (op.cit., 108). However, domain of the Universes is non-discursive virtuality or potential space, which does not signify simply as possibility, but also the unprecedented 'incorporeal ecosystem' not guaranteed from the outside (Guattari 1996, 94; Genosko 2002, 105). From another point of view, these four ontological domains can be regarded in correspondence with the Aristotelian four causes, where "*causa materialis* describes the Flows (F) of matter, libido, capital, signification, labour; *causa formalis*, the abstract machinic Phylum (Φ) *causa finalis*, the referential Universes (U); and *causa efficiens*, existential Territories, which includes selfhood (T)" (Watson 2009, 128-129). In metamodeling the Universal reference (U) has function of a virtual possible, the Phylum of Machines (Φ) as actual possible, which constitutes the *material* and *signaletic* Flows (F)[137] of the actual real and where the existential territory hosts a 'life as it seems' – the 'apprehension' of the world (Guattari 2013, 27-28; Watson 2009, 133). The Virtual (U) manifests itself in the domain of finite existential Territory (T), or the 'World', so to speak. The cycle within the assemblage of four

137 Flow (F) does not have same signification as 'flow' defined as a state of experience by Mihály Csíkszentmihályi (1990).

ontological domains begins in Flows and continues clockwise, from Machines to incorporeal Universes and existential Territories (Guattari 2013, 95).

We need to keep in mind that Guattari is not proposing a model or a method but a 'system of a system', or mapping device. Also, schizoanalytic metamodeling is not a system of an economy, or *oikonomia* of desire, but rather it is related to the transversality of the group Eros. The relations of the four domains are in some sense economic, but do not follow the dualistic logic of Freudian thermodynamics of the libido:

> The Phyla [of machines] supply the plans and diagrams, which must be realized in the matter and energy of the Flows [...] The full cycle of assemblages is not complete until the Universes and Territories also become involved, incorporating both machinic proto-subjectivity and human experience and energy of the Flows. (Watson 2009, 124-129; Guattari 2013, 52-56).

In order for a group or an assemblage to function so that it may produce singular and creative propositions, viz. subjectivization instead of fixed subjugation, the organizing power of machines (Φ) and material fluxes (F) should consider both significations and the virtual side of non-discursivity. This flow of matter and 'cut' of signification is not based on expenditure, balance nor gift, but something similar to the speculative economy practised today: a rhizomatic model and a rhizomatic, abstract machine of economy.

A tension is constituted when the field of virtual Universes collides with the state of things at the existential territory. It is not a rupture, but a contingency of the unprecedented. The infinite is in contingent relation with the chronic time of measure, which is not a rupture, but a creative moment or "a minute of eternity for the Surrealists, Zen Satori" (Deleuze and Guattari 2005, 262). In the transversal processes subjectivities may combine duration, unprecedented 'untimely' and the chronic measurement, and thus the creative moments of human territoriality are in a process of becoming "animal, vegetable, cosmos, becoming immature, multivalent sex, becomings incorporeal... Without entirely ceasing to be thinking reeds" (Guattari 2013, 20). Singularization in transversality takes place at the junction of matter, social structures, institution, facts, machines and destabilization of the subjectivity. New subjectivities are emerging when madness is not regarded as mental illness, but as the beholder of a creative element, with its transcendental and virtual dimensions (Dosse 2010, 47). These are the aspects

that Guattari and Deleuze herald in creative practices. They are the aspects that I have contested in my artistic practice, and have collided in a crash course, since it is in practice, and not in theory, where the processes of becoming or 'satori' produce both new assemblies and refrains of the capital. However, we need to look closely at what these processes entail. Flow receives its form of content or signification through the machinic phylum, and adheres to meaning only in certain constellations (Deleuze 2006, 94). Abstract machines are not universals, but they assemble "crystals of possibilities" (Genosko 2002, 163). They are connected with concrete machines and social machines following a *structure,* where "machines can be connected to one another by a multitude of trees of implication with innumerable branches" (Guattari 2013, 94). These machines are incarnations of the 1) signaletic and 2) energo-spatio-temporal flows. The concrete machines are, in turn, a "mixture of territorialized Flows and deterritorialized Phyla [...] putting into function Flows and existential Territories" (op.cit., 95-97). Where the concrete machines actualize forms, there the abstract machines produce functions. In their book on Kafka, Deleuze and Guattari (2003b, 47) distinguish three types of machines: machinic indexes, abstract machines and assemblages of machines. Machinic indexes are signs of an assemblage which has not yet been established, whence we know only the pieces of this assemblage, but not how they got together, whereas:

> The index-objects are the food, the sound, the photo, and the apple; and in which the index configurations are the familial triangle and the bureaucratic triangle. The bent head that straightens up and the sound that latches onto the voice and derails it also function as indexes of this sort in the majority of the stories. (Ibid.)

It is like a beast in the story of *A Crossbreed* by Kafka (1971, 425), where we do not yet know the machinic indexes or why a machine functions:

> Sitting on my knees, the beast knows neither fear nor lust of pursuit. Pressed against me it is happiest. It remains faithful to the family that brought it up. [...] It has the restlessness of both beasts, that of the cat and that of the lamb, diverse as they are. For that reason its skin feels too tight for it. Sometimes it jumps up on the armchair beside me, plants its front legs on my shoulder, and put its muzzle to my ear. It is as if it were saying something to me, and as a matter of fact it turns its head

> afterwards and gazes in my face to see the impression its communication has made. And to oblige it I behave as if I had understood, and nod. Then it jumps to the floor and dances about with joy.

In turn, abstract machines may come to exist without indexes, such as Odradek, of whom:

> One is tempted to believe that the creature once had some sort of intelligible shape and is now only a broken-down remnant. Yet this does not seem to be the case; at least there is no sign of it; nowhere is there an unfinished or unbroken surface to suggest anything of the kind; the whole thing looks senseless enough, but in its own way perfectly finished. (op.cit., 427)

Assemblages of machines function as objects in Kafka's novels, where machinic indexes:

> Group, give birth to series, start proliferating, [...] the abstract machine [...] stops being reified and isolated; it no longer exists outside the concrete, socio-political assemblages that incarnate it. [...] the assemblage no longer works as a machine in the process of assembling itself, [...] It works only through the dismantling that it brings about on the machine and on representation. (Deleuze and Guattari 2003b, 48)

The abstract machine functions on the unlimited immanence. It is the unlimited social field and body of desire (op.cit., 86-87). Human beings are not part of technical machines like cyborgs, but they are partly abstract machines, whose desire is *machinic* (Young, Genosko, Watson 2013, 17). Every abstract machine is an aggregate of unformed matter (Phylum) and non-formal function, such as in the technological planes, where machines are not only formed of substances such as wire or organizing forms such as prototypes, but they are composites of "unformed matters exhibiting only degrees of intensity [...] resistance, conductivity [...] and diagrammatic functions exhibiting only differential equations" (Deleuze and Guattari 2005, 511). The content of subjectivity is dependent on the multitude of these machinic systems (Guattari 2013, 1). Machines are not metaphors, but function because they harness forces and they have functions and activate relations (Buchanan 1997, 83). The machinic Phyla has a category of continuity

and discursivity. Guattari (2013, 73-74) writes that "each technical or semiotic machine is inseparable from the machines for which it is substituted and from the machine that it prepares for the future [...] each machine is inseparable from its overall environment". In other words the abstract and concrete machines require a non-discursive Universe of reference, which generates particular existential Territory – cut out from the material and signaletic flows.

In an early text, "Machine and Structure", Guattari (1984, 114) writes:

> The essence of the machine is precisely this function of detaching a signifier as a representative, as a 'differentiator', as a causal break, different in kind from the structurally established order of things. It is this operation that binds the machine both to the desiring subject and to its status as the basis of the various structural orders corresponding to it.

Desiring-machines cut the Flux of desire and thus they are part of the process of production, but themselves they have no meaning; desiring machines connect/cut, break/flow (Young, Genosko and Watson 2013, 85). Desiring-machines never stop, in the cosmology of Deleuze and Guattari. These machines are related to the continuous flow that they cut into "like a ham-slicing machine [...] the mouth that cuts off not only the flow of milk but also the flow of air and sound," and every machine is a machine to another machine (Deleuze and Guattari 2003, 36). We cannot regard artistic production any different than that, and thus we see only a mesh of connections, conjunctions and disjunctions, which we only afterwards signify with meaning. It is truly a magnificent machine and a veritable hallucination. In the domain of fluxes (F) the world presents itself as a flow of signs and matter where the subjectivities are cut by the machines (Guattari 2013, 75). Flows of energy and signaletic flows mix in the territory, where it is "an everyday experience (one need only to think of the use of a bank card, which triggers the physical effect of distributing money" (op.cit., 89). The a-signifying flow of figures does not need signification, but only function, and activates ontological Universes in the existential Territory (Guattari 1995, 49). The machines stratify the flows to create a concrete machine such as the ATM, which is a meeting-point of the flow of algorithms, plastic, glass, concrete, energy, and monetary flows. It is this relation between the smooth flows and the stratification of machines, which is the core of the processuality, and also the capitalization of these processual powers (Guattari 2013, 93).

The virtual constellation of Universal references is not real or actualized, but is still necessary for the process of actualization done by the machinic stratification. In the process of singularization, such as the transversality of the group meeting, or in artistic practice, some points may serve as the emergence of new Universes of reference, or 'Universes of enunciation' (Watson 2009, 129). That is to say, these Universes of enunciation take place at a specific time and place, or the actualization at the existential territory is virtualization and performative (Evans 1996, 55). However, distinct from the definition of enunciation by Lacan as being unconscious, Deleuze and Guattari define enunciation as collective (Young, Genosko and Watson 2013, 71). The enunciation of these universes comes into existence at a singular moment, when the possible becomes actualized and the Real becomes virtualized (Guattari 2013, 159). However, the Universal references remain non-discursive and immanent. It is in the domain of existential Territory that these singular positions are being negotiated, and produce a complex process of heterogeneity, as cut-up forms (Guattari 2013, 184). It is the machinic relations which produce the social reality as being singular existential territory, and not language. Thus, in this way Deleuze and Guattari produce a difference for the Austinian theory of performance, for instance, that presented by Judith Butler (1988, 519), viz. the performative constituted in time, the "constituted *social temporality*", is being constituted by the abstract and concrete machines, which do not need language for their functions. The performative is a formation in an assemblage, where particular abstract and concrete machines stratify the Flows, as a sort of homogenization process (Guattari 2013, 117).

Signaletic flows and flows of matter have to have some compositional and mutual apprehension between each other, in order for the enunciation or performative to take place. They need a collective assemblage of enunciation for any singular invention to function. In Guattari's example, he speaks about the discontinuity between the dreams and sketches of Leonardo da Vinci, which did not take shape in a functioning aeroplane, where the singular fantasies of da Vinci did not acquire the consistency or collective enunciation needed. Expressions engender existential mutations, but only until there is a functioning abstract and concrete machine involved with the necessary consistency (op.cit., 142). They are performative only if they can acquire the consistence of collective enunciation, in other words 'a dream' requires an abstract machine and involvement of the virtual Universes in order to function. A performative, which may engender existential mutations, is a product of collective enunciation, and does not function in different contexts. It may be successful at times, and collapse in the lack

of consistency in others, as well. Therefore, we need to regard the biopolitical administration as an assemblage which does not oversee our co-operation, but only administers the machinic and the flows in order to produce our existential territory.

In my practice I have struggled to comprehend how schizoanalysis as a metamodelization of these arrangements would be appropriated. This was the case in *~~Life~~ in Bytom, Kafkamachine*, *Astronomer: experiment* and *Schizoanalytic* practices, which did not follow any 'model' of schizoanalysis, but were contextualized as developments of the schizoanalytic metamodel and utilized in practice like a 'schizo-mechanic'. The more I have left out the complex metamodelization and used Guattari's basic ideas in relation to groups, co-operation and production, the more results I have got, which are not necessarily in accord with Guattari's highly sophisticated system, but have nevertheless produced new ways of regarding a group, processes and collaboration. I needed to understand the place of systems theory, topology, semiology and mathematics for schizoanalysis, which is not my interest in practice; I needed to understand that these theories grew out from daily practice in La Borde and from informal meetings, lectures, discussions and demonstrations. Then I came to understand that there are a lot of things that do not function in artistic practice, or do not fit how I regard the position of practice and groups or co-operation in our present context. That is to say, schizoanalysis is not a 'school' in the sense that psychoanalysis came to be – or rather, *schools* of the Freudian school, the Jungian school, the Reichian school, the Kleinian School, Lacanian and so on, *ad nauseam*. I do not need a method – since schizoanalysis is not a method – but there needs to clear perception of practice as production, then as machinic, and in the end part of an assemblage. Still, assemblage or becoming-something never effaces the subjectivity or even the lurking desire for subjugation, submission or even revolt. We need to disregard a desire for describing the World through this metamodel of Guattari's, and only to use it, or to use the parts which seem useful in practice. That is to say, my term for practice which uses the metamodelization in processes, production and practice is schizo*production*, that is to say, a performative use of schizoanalysis. Moreover, we cannot regard it as a reflexive tool, which would make us invent flying machines like da Vinci's or, in other words, as a tool for modelling inventions. Schizoanalysis is not a tool for inventions, but a model for perceiving how and why certain matters, ideas, devices and references are used to create each and particular existential territory – a world for a group or an individual to dwell in. We can at least make a note of the minimum level on the clear focus on

Guattari to distinguish the material or actual Real from the lived environment or Territory as the virtual real, which I have entitled as the World: a performance is both of these, in the most rudimentary sense. Yet, it is the machinic discursivity where the actualization of the Real flows and the potentialities of the incorporeal and virtual Universals adhere to their functions, viz. the performance produces functions and axioms, which in turn define the lived Territory.

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For the Spinozist conception, a body is articulated and not subordinated to a mind (Buchanan 1997, 76). A body as a processuality has 'appetite', which strives to preserve not only its being, but to expand itself to the limit (Spinoza 1677/2002, 106). However, from the point of view of body-without-organs, this processual body is not a pragmatic or organized body, but a relation. The Hunger Artist from Kafka "starves to death because he willed himself to leave his hunger unsatisfied. He did not betray the organism. [...] The trouble, rather, was that he was *unaffected* by food" (Buchanan 1997, 78). Thus, similar to Artaud's (1988, 570) body-without-organs, man is not born free, but becomes free only in the infinite becoming, and "then you will have delivered him from all his automatic reactions and restored him to his true freedom." The desiring machines, in relation to the four ontological domains (F, Φ, U, T), function by making new arrangements and relations: becoming-other or inorganic. Similarly to the Hunger Artist, the body-without-organs may create masochistic performance art practice, a performance artist's obsession with destruction, anorexia or drug addiction. What a body can do is decreased into one plane with minimum relations.

The body-without-organs is not an organizational concept of controlling the functions of the body, but an abstract machine taking over the etiological and organic body to be perceived through machinic relations. The body need not be seen as an organization, but through potentially infinite connections as striated and smooth. A body-without-organs is a *matrix*, which responds to a specific problem of a body. A body-without-organs is the immanent substance where the partial objects are its attributes. A partial object can be seen as a virtual, which does not relate organs to organisms, but produces a body-without-organs – an unending process of desire: "[p]artial objects are the direct powers of the body-without-organs, and the body-without-organs, the raw material of the partial objects" (Deleuze and Guattari 2003, 326). A partial object resonates with the real, but is confined to the virtual (Young, Genosko and Watson 2013,

232). The desire does not equal with the desiring machines, a kind of immanent machine of virtuality. From Deleuze and Guattari's (op.cit., 50) point of view a body consists of intensities, directions, speeds, orientations and depths and needs to be an organism, viz. being organized already has a moral judgement. In the fragmentation or dispersion of the body, the existence is decentred in far-off locations and in three syntheses of the body-without-organs:

> The connective synthesis, which combines the fragments of the person with those of animals or plants; the included disjunctive synthesis, which records the man-animal composite; and the conjunctive synthesis, which implies a veritable migration of the remainder or residue. (Deleuze and Guattari 2003, 326)

The body-without-organs has desire, and even a desire of its own annihilation. It is a becoming as a becoming-cosmos or becoming-death (Deleuze and Guattari 2005, 165). The body-without-organs is a processual relation for the subject to be, and not a representation or image. Immanent capitalism is a body-without-organs and a processual relation of becoming. Immanent capitalism is infinitely becoming, and thus it is virtual actualizing in the real with axiomatic machines; axiomatization of the processes within the lived territory. In a performance art practice such as *Schizoproduction*, there can be no representation of the body-without-organs, but it is the liveness in the assemblage of these processual relations that produces the possibility of a performance in the context of immanent capitalism. Again, I point to the subdued judgement on 'madness' and 'deviancy' or becoming-something as a process of line of flight, which should not be conflated with artistic practice. Artistic practice such as performance art may not survive this conjunction without turning into an modernist avant-garde practice, which I do not adhere with. Therefore, in my practice I turn the articulation of minor practices such as Kafka or Artaud hailed by Deleuze and Guattari upside down, and regard the 'normal' of immanent capitalism following the same orientation, but without becoming-something, in short, without regarding the hallucination as the lived experience. Immanent capitalism is a process of the world, virtualization, where it produces a transcendental unity in the body-without-organs, as infinity. At the same time it is still a limit of all processes. Steven Shaviro defines it as the "already-given presupposition of whatever phenomenon we *do* encounter [...] can indeed be regarded as something like what Kant would call a transcendental condition of experience [...] as what Deleuze and Guattari call

a basic 'synthesis' that generates and organizes our experience" (Shaviro 2008, n.p.). Here, our experiences and activities are "relentlessly atomized and scattered [...] we may even be able to reprogram the body's 'axiomatics' or 'genetic code' [...] we are parasites on the monstrous body of Capital" (ibid.). The Capital is a machinic virtuality, a processual body-without-organs and not a phenomenological entity or an organization, not even a monster. The cosmic egg of the body-without-organs, which is

> swarming with worms, bacilli, Lilliputian figures, animalcules, and homunculli, with their organization and their machines, minute strings, ropes, teeth, fingernails, levers and pulleys, catapults: thus in Schreber the millions of spermatazoids in the sunbeams, or the souls that lead a brief existence as little men on his body. (Deleuze and Guattari 2003, 281)

In reverse, Shaviro (2008, n.p.) proposes that we should not regard us as being Gulliver, but that we are both this 'monstrous flesh', but also that "[w]e scurry about in the folds and convolutions of this capital-flesh like lice or bedbugs." This is the function of immanent capitalism to produce a dual relationship between the molecular and molar, the socius and the subject.

Following the machinic 'model' of the partial objects, desiring-machines and their relation with the body-without-organs, which are in relation to the group arrangements and larger assemblages, Deleuze and Guattari take on the smallest unit of capital production, which is family, or *familialism.* This attempt is especially clear in *Anti-Oedipus*, where they aim to dismantle the foundation of psychoanalysis, the trinity of Daddy-Mommy-I. At first, a family needs to be seen as a production unit of capitalism producing and administering subjectivities with appropriate attributes fitted to the larger assemblage. The family is a place for the paranoid investments and schizophrenic dimension of the social field (Deleuze and Guattari 2003, 278; Laing and Esterson 1977, 21-25). Again, the inadvertent judgement for the 'lines of escape' of the schizo – the poet and the artist –is contrasted with the paranoid subjectivity produced by the familiality, which created fascistic functions. For Deleuze and Guattari (2003, 280), the destabilized 'Schizoid' functions on the exteriority and minor – on the "infinitesimal lines of escape, instead of the perspectives of large aggregates." The paranoid is the subjugated identity, whereas schizo remains in the exterior misfitted territory of the molecular freaks. Family is the organizational tool for the destabilizing schizo and the homely paranoiac, stuck with Mommy and Daddy. Here, I can

recall the barely concealed distrust for the familial unit we brought to the boat "Splendour of The Seas": daddy-mommy-baby-grandmother. It was a reminder of the paranoid unit of capital and subjective production, which was apparent in Kafka, and which Guattari actively opposed (Dosse 2010, 69). However, it is also stupefying to recognize how familiality is considered a threat in the processual practices, where there is a desire for departure and becoming-new, as if the family were a reminder of gregariousness and paranoia, or the industrial biopolitics of discipline and regulation. I partly agree with Deleuze, Guattari and Laing, but at the same time I can recognize a shift that is due to the production line of industrialism and the blended borders of family-work-leisure-creation in our context. Needless to say, in the present context the representation of a family model is only one of the controlling functions for individuals and groups. But, how come those men of the 1960s revolted so dramatically against the family – to which they all had, and could not truly apply the concept of production or lines of escape *within* the family, but aimed to destroy it? We need to regard the lived territory from both the perspectives of machinic production (World) and the actual and foreclosed from us (Real). In this sense, it is a fault to regard the family as a *representation of trinity and familiality*.

The desiring-machines of the familial unit have, of course, the utmost significance in capitalist production. They are forms of content and forms of expression repeated and modulated in the other units of school, military service, office, academia and artistic practices. In this context, the family is the form of expression of sexuality and intimacy. However, they are still related to the exteriority and the Real itself. They are relations with objects, humans and other beings, and thus they are being given a function, or rather an apparatus of functions. Our relations to objects, non-human beings and humans in the social order are not sublimated investments of libidinal energy, but sexual so that they are all traversed with these flows and vibrations: "[t]he truth is that sexuality is everywhere: the way a bureaucrat fondles his records, a judge administers justice, a businessman causes money to circulate; the way the bourgeoisie fucks the proletariat; and so on" (Deleuze and Guattari 2003, 292-93). The family is an arrangement and a hub, where subjectivization processes are assigned to subjects. However, one could ask: Why do Deleuze and Guattari refer to a very limited concept of a bourgeoisie family structure, which was so common in de Gaullist France? Can we make a link with the familiality of a particular context to another, if not only by saying that it is only a unit, but for what kind of production, or if immanent capitalism still utilizes the family as much as did the industrial era, or as a unit

in the Soviet Union, for instance (Juozeliuniene 1999)? From this perspective, a family is a part of a larger assemblage: a machinic connection with production, recording and consumption – a coding and decoding device. It is in the social machine like a family, where *lack* is also being produced and administered. A family has a conjunctive and disjunctive role. If it was a site, in the industrial period, where husband and wife had symmetrical but hierarchical roles needed for the industry, in the context of immaterial labour there is a similar symmetry with the dispersed spatial and time relations, striving with the ethos of processuality and co-operation. The unit presupposes an overcoming of the limit, while being in the process of constant decoding the family is the place for territory, as well. In other words, the family – as with school or the academy – is a site for retuning and refrains, which all have a transcendental function in the assemblage: they virtualize the Real into a World of immanent capitalism or in terms of Deleuze and Guattari, as an assemblage.

The family produces functions, some of which are more useful than others. However, in this sense the family is a performance and a studio. I do not perceive this only from the point of view of biopolitics or performativity, but I regard the family as a place of intimate, erotic (as in friendship) and creative experimentation. Truly, these are the functions hailed by affective labour in immanent capitalism. But we need to see that the issue in the metamodelization of schizoanalysis is to perceive how something works, and not to give curative propositions. In this regard, we do not see artistic practice (workshops, presentations, studio practice, performances, etc.) through the limitations of immanent capitalism, but we regard it from the perspective as to how practice has functions, which are imposed on it, and sometimes distilled from it and still it has a capacity to 'think' alongside the Real – and not only the virtualized World. We do not need to see artistic practice as schizoid, but also generic. We can regard the family, friendship and collaboration from this point of view, as well: not only self-imposed and autopoietic control, but also as a lived space of real experimentations.

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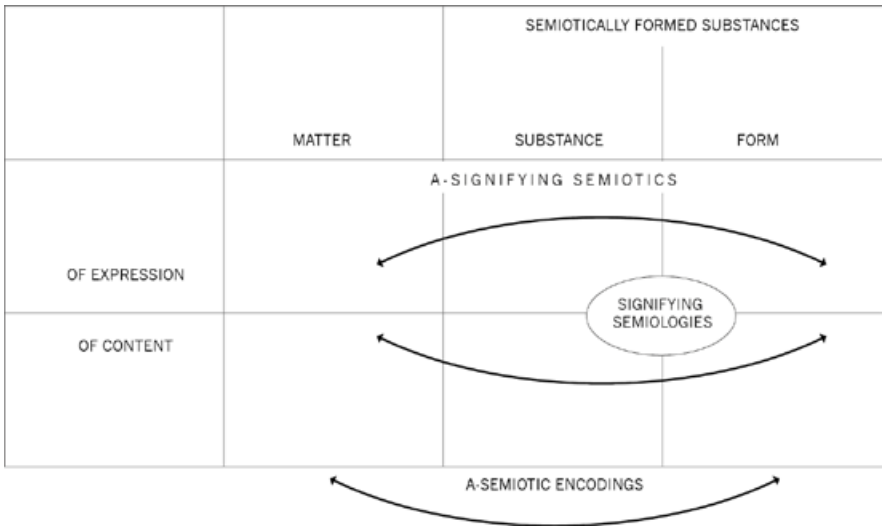

In concluding this chapter on the relationship between schizoanalysis and artistic practice I will briefly present the linguistic foundation for Guattari's thinking, and what this entails in relation to the practice presented in this research. Guattari's theoretical writing includes a massive amount of jargon and diagrams, which are often hard to approach, and therefore my intention is not to present his theory as a whole, but I want to focus on the term "a-signified semiotics", which is crucial in understanding the assemblages. The focus is on the mapping of the unconsciousness and transversality, but how much they apply to artistic practice has the utmost importance to my research.

Guattari (1996, 149) defines defines a typology of semiotization in three parts, where the first is the a-semiotic encodings, such as genetic encoding or natural encoding, which formalize the material field, or purport, without any translatable inscribing. Without any semiotic substance, a-semiotic encodings are not directly translatable into another system. The second type of semiotization is the signifying semiologies distinguished in symbolic semiologies and semiologies of signification. A sign has a referential function, cut out from the real through representations, which connects signs in the signifying chains (Genosko 2003, 167-168). They form a) a function as gestural semiotics, sign language, postures, inscriptions and rituals, and thus retain a certain autonomous territoriality; b) semiologies of signification, which are centred on a single signifying substance of the transcendental enunciator or the acoustic image, which produces the signified, and in turn varies in relation to the structure. For Guattari (1996, 149-

50), signifying semiologies produce assemblages of discipline and control as 'scribing' institutions. In terms of Lacanian psychoanalysis and the structure, in these signifing chains a

> signifier is that which represents a subject for another signifier. The signifier, producing itself in the field of the Other, makes manifest the subject of its signification. But it functions as a signifier only to reduce the subject in question to being no more than a signifier, to petrify the subject in the same movement in which it calls the subject to function, to speak, as subject. (Lacan 1998, 207)

Guattari (op.cit., 153-54) argues that psychoanalysis functions as a vehicle of the transcendental enunciator, viz. power, which cuts off the individual from the material conjunctions from the Real, producing neurotics and paranoiacs, for instance.

The third type of semiotics is the a-signifying semiotics, which has a non-hierarchical relation with signifying semiologies. A-signifying semiotics partially use signifying semiologies, but they are distinguished from the a-semiotic, natural semiologies. For instance, computer coding or the use of a bank-card do not need a sign and a referent relation. For Guattari, there is an unmediated conjunction between "signs and fluxes, between abstract machines and material intensities [...] there is no recourse to representative structures" (Genosko 2003, 169-170). Moreover, the individual – or the subjugated group – is correlated with signification and collectives assemblages – subject group – with machinic a-signification. It is through the a-signifying semiotics, where the collective assemblages may free themselves from the signifiers of nationality, race, gender, personality, humanity, authentic, being or values. To be specific, the a-signifying semiotics frees the *desiring-production* of the collective assemblage, that is to say, abstract machines are in conjunction with intensities without signification (op. cit., 170). This is the basis for Guattari's critique of representation and mimesis, too. However, this aspect should not be over-emphasized, since, for Guattari (1984, 43), transversality of the groups oscillated between the signifying and the a-signifying semiotics taking place at the collective arrangements of enunciation. Enunciation is an initial part of the production of subjectivity, where subjectivity comes into being through collective and machinic relations. Guattari writes how enunciation for Lacan was unconscious and

> that the source of speech is not the ego, nor consciousness, but the unconscious; language comes from the Other, and the idea that 'I' am master of my discourse is only an illusion. [...] The subject is thus split between these two levels, divided in the very act of articulating the I that presents the illusion of unity. (Guattari 2013, 55-56)

With regard to schizoanalysis, a-signifying semiotics are mathematical, artistic, musical, economic or scientific. In all, they lack the vocation of producing signification, but rely on the signifying semiotics, using it, however, only as an instrument (Guattari 1996, 150). A-signified semiotic fluxes establish new connections with the material fluxes, without having any signified 'meaning'. They build machinic conjunctions, "which acts as support for abstract machines setting up an assemblage of experimental complexes and theoretical complexes" (ibid.). Here, Guattari argues for the three socio-political assemblages of Territorial pre-capitalist, Deterritorializing Industrial, and the Processual post-industrial, which respectfully emphasize either 1) the symbolic semiologies gestures and inscriptions, or 2) semiologies of signification of the transcendental enunciator as signifier or 3) the a-signifying semiotics of processual experimentation and collective assemblages. Thus, in Guattari's terms we are now living in an era of processual practices, which rely on a-signifying semiotics, on machinic conjunctions between abstract machines and fluxes, and on processuality of actualizing the potential. At the same time, it is apparent how all three assemblages and their semiologies play a part in our context, as well. From the perspective of a-signifying semiotics we do not need to know why we do something, if we can only make this something function, produce and be exchangeable. These assemblages are not defined by subjects or objects, but through conjunctions and disjunctions so that they are "irreducible to individuated subjects" (Genosko 2003, 164).

In one example, we can regard Fernand Deligny's practice with autistic children, where he helped them not to interpret, but

> offered a *milieu de vie* (a living environment) organized into *aires de séjour* (living areas) where the children lived the *coutumier* (the customary) in the presence of non-professional adults who included workers, farmers, and students. He invited these educators/non-educators, whom he called *présences proches* (close presences) to transcribe the children's movements and gestures. [...] the adults traced maps on which they marked their own journeys and then, on tracing paper, the children's *lignes d'erre*

> (wander lines) [...] These maps did not help to understand or interpret stereotypies, but to 'see' what could not be seen with the naked eye, the coincidences [...] the improvements needed to the arrangement of the space, the role of usual objects in the children's initiatives, their degree of participation in each customary task as the days passed, the effect of an adult's *geste pour rien* (a gesture "for nothing" – a sign or an additional marker, for example) on them. (Deligny and Alvarez de Toledo 2013, 5)

Deligny is working with the affective, collective assemblage, based on a-signified semiologies, which he was not interested in signifying, but only in tracing, and then modify the material world, intensities or affect accordingly, if needed. In similar terms, the practice of the Brazilian artist Lygia Clark epitomizes a similar interest in intensities and collective articulations, not of enunciation but the machinic. In one of her experiments

> which was then very recent and which she called the Dribble, students each sucked a small reel of coloured thread which they then unwound directly from their mouths onto one of their colleagues stretched out on the ground, the body of the latter gradually buried under a mottled web of regurgitations. (Clark and Bois 1994, 87)

Her experiments had not so much connection with performance art or even with unconscious drives. However, since the 'relational' turn of the 1990s, which heralded Clark's practice, we have been swept over with experiments and processuality of a similar kind. However, from the perspective of a-signified semiotics, those processes based on care, the presence of others and tracing the lines, were not representational; they were not only symbolic or signifying. In Deligny's practice we can trace intensities and their relations by drawing, which will not represent the movements and actions of the children, but the tracing is affective, carnal and discursive knowledge. In the era of processuality and axiomatic capitalism, it is these machinic relations at the level of a-signified semiotics, where contemporary art practices become a lucrative business of exchange. This is not because the a-signified semiotics has become overcoded, but that it has become more significant with regard to and in relation to the symbolic and signifying semiologies, viz. axiomatization.

Axiomatic capitalism functions on the decoded flows, where axiomatic is immanent to decoding. Genosko (2009, 139) writes: "In this sense axiomatic cap-

italism may add new axioms in response to events or in order to master certain kinds of flows, and also subtract axioms." In the assemblage of processuality, the producing of subjectivity is done through the method of decoding (Zepke 2011, 206). However, subjectivity is not the aim, but only part of a collective assemblage with technological, mechanic and economic factors "linked to a certain type of culture, and social practices" (Guattari 2011, 40). If it was that in the second assemblage of capitalist deterritorialization, where the printed text, the accumulation of knowledge and manipulation of time had taken over the territorial assemblage, then in the last and third assemblage the media have taken over oral and scriptural relations; decoding all relations through axioms which do not need signification (Guattari 2013, 10-12). Decoding produces axioms for the processual singularities for valorization, in actualization of the potential via the abstract machines and decoding of the flows, which do not need signifying systems. Axiomatic capitalism has no form, but only function or "a rhythm, a certain way of vibrating, a resonance" (Berardi 2009b, 9). Axiomatic capitalism is a rhythm, where we can recognize that the rhetoric of an 'imprisoned' body or discipline of the mind does not resonate that well. Paolo Virno (2004, 57) quotes the Italian writer Luciano Bianciardi and his book *La vita agra* (*Bitter Life*), where the protagonist is being fired from his position in the culture industry, where:

> They fired me, only on account of the fact that I drag my feet, I move slowly, I look around even when it is not absolutely necessary. In our business, however, we need to lift our feet high off the ground, and bang them down again on the floor noisily, we need to move, hit the pavement, jump up, create dust, possibly a cloud of dust and then hide inside it. [...] There is an easy measuring stick for the worker and for the peasant, one which is quantitative: does the factory produce so many pieces per hour, does the farm yield a profit? In our professions it is different, there are no quantitative measuring sticks. How does one measure the skill of a priest, or of a journalist, or of someone in public relations? These people neither produce from scratch, nor transform.

In artistic practice we do not create necessary meanings, but relations, which do not indefinitely transform anything. In the performance ~~*Life*~~ *in Bytom*, the version I did in CSW Kronika in Polish, in one of the last scenes[138] I am lamen-

138 See from the ~~*Life*~~ *in Bytom* script: http://www.researchcatalogue.net/view/107151/107809#industry

ting about the loss of cinemas, the moon, the nations of the world and how the earth has swallowed up Bytom, Poland and Europe. I am reading this from a book which the text is attached to, since I had difficulties in learning the written script in Polish. In a way, I had conjured up a trick to manage with the pressure created by producing a performance and exhibition. Aside from the rather clear narrative and its significations, this reading was accented and distracted with my increasingly spastic movements, where I kept falling on the floor, hurling myself around, grimacing, and freezing movement for some period of time. There was no necessity for any of these actions. The whole performances of *La Mettrie* and *Partial Drool, Erotic Teeth, Pins and Needles* were built around these utter discrepancies of constant narrative and the simultaneous 'collapse' of my body, stuck like a vinyl record. My attempt in all of these performances was not to create a meaning or syntax with the body, but to try to understand what a-signifying semiotics would mean at the carnal level. What are these twitches, loops, refrains that scurry on our bodies, which we carry during our more meaningful tasks of production? We can argue that it is just pure nonsense, but then we fully disregard the semiotic discoveries of Guattari in La Borde and with respect to group transversality. It is just a question of magnitude and focus. We do have a mass of a-signified matter, which plays a part in our co-operation, which we still take as given, or keep it at bay disregarded as *insignificant*. In the past decade we have seen, in the works of Tino Seghal, Jérôme Bel, or Xavier Le Roy, how such Deleuzian concepts as body-without-organs or becoming something has become a device of the critique of representation (Lepecki 2006, 41). We accept the a-signified mollusc being part of the lived territory. Nevertheless, besides the fact that these examples are well choreographed assemblages of a-signified matter, then what else is there in a casual or intimate approach by a stranger than a scurry of these insignificant affects which are a-signified semiosis? The choreography in the present context of immanent capitalism is about finding a balance between the a-signified matter, affective capacity and signifying chains. We do produce assemblages and virtualize the Real, whether we are aware of it or not. These practices, to which I regard my own practice as belonging as well, are significantly similar to the immaterial labour, co-operation and also to the normalization of a balance between affects, a-signified matter and signification. In this regard when "they fired me, only on account of the fact that I drag my feet, I move slowly, I look around even when it is not absolutely necessary" (Virno 2004, 57). Don't we often ask ourselves in the event of performance art whether an action was absolutely necessary?

That is to say, we do not understand the significance of that action, the scurry of those a-signified matters.

Axiomatic capitalism functions in the billowing oscillation between the signifying regime and the a-signified intensities – it is immanent, and thus the artistic practices aligned with the processuality presented above, including Lygia Clark's experiments, takes this oscillation into consideration. There is no outside for the seemingly infinite immanence of capitalism. I reserve my doubt for emphasizing the transformative power of 'becoming' in performance, since it is only the beings which keep on becoming something. They may become in their alterity or are becoming-other, but should we focus on the becoming of these beings in this World? A-signified matter does not need beings or being, since it is immanent and not transcendental, whereas in signifying matter, we create infinite chains of beings in their incessant becomings.

One aspect of axiomatic capitalism is the drastic oscillation between the destabilizing deterritorialization – annihilating territoriality, traditions, identities – and reterritorialization not as return to the same, but difference with a replaced function. When a function of deterritorialization is taking place in the advent of mutation in memory, perception, knowledge or imagination, then it is simultaneously copulated with compulsion of individual reterritorialization (Guattari 2013, 37). The axiomatic has a function, which creates tensions between the homeland and the western lands or elasticity and ossifying descent. It is this tension which produces a sense of uncertainty of how would I know, if my writing was *enough* to be regarded as artistic research; or how would I know if my practice reflected the theoretical aspects in proper accord; or did I produce significant representation of the life in Bytom? How would I know what a body was doing, with all these unpleasant, scurrying molluscs? When did the practice in Bytom, São Paulo or on various occasions for the schizoanalytic practice turn into a project, viz. when did it get stratified from the billowing flux of affect, carnal Real and Eros? The more we feel lost and adrift, the better the axiomatic functions in order to machinate compatibility between the subject and the structure. Still, it is only in this movement that we may perform alongside the real, too.

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In performance, if there is a body, there is most often a face. Moreover, when there is even a simple object or a cracks in the wall, there is a face. In performances my face is often rather expressionless. Nevertheless, it is a face. It is not a mask,

nor is it a role, but a face. In order to make a face, you draw a circle and put three dots somewhere in the middle. A face has a function. For Deleuze and Guattari, a face is an abstract machine, with a machinic relation of Faciality. Matter and intensities are turned into discursive significations as a face, by the abstract machine of faciality (Deleuze and Guattari 2005, 191). The faciality may signify 'mad laughter' or 'seductive face', and it is a grid of significations. For Guattari (2013, 144) faciality is a *'diagrammatic key'*, for the group or tribe to catalyse and reterritorialize under a specific sign, when "during the High Middle Ages [...] the face of Christ Pantocrator [...] began literally to haunt the multiple horizons of Christianity." The face carries in itself the dead memory, remnant and the surplus value by bringing about the catalyses (op.cit., 146). The faciality is an 'institutional stamp' as well as a "messenger-bird that taps on the window with its beak, so as to announce the existence of the other virtual Universes of reference that can modify the actual state of enunciative dispositions profoundly" (op.cit., 147). An emblem, signature or face may engender transformation in actuality, since they produce a machinic relation with the matter and the Real, that is to say they have axiomatic functions. A face has a function of recognition, territory, acceptance and belonging – and not specifically to deliver information, but more of a function or setting (Watson 2009, 76). A face is a fixation point:

> The face is the Icon proper to the signifying regime, the reterritorialization internal to the system. The signifier reterritorialize on the face. The face is what gives the signifier substance; it is what fuels interpretation, and it is what changes, changes traits, when interpretation reimparts signifier to its substance. (Deleuze and Guattari 2005, 115)

A face is not ready-made and faces are not 'made' by humans but by the machinic assemblages. The face is "engendered by an *abstract machine of faciality* (*visagéité*), which produces [it] at the same time as it gives the signifier its white wall and subjectivity its black hole" (op.cit., 168). The face is a system with a function, which is required by the signifier to inscribe its signs. I become-a-face and not the other way around, that I would 'create' my own individual face. However, the faciality machine does not produce only a face, but the entire body, its surroundings and relations – the faciality machine builds Worlds, the virtualization of the Real. The faciality machine has a function of 'landscaping' the Real, where the radical immanence becomes the World (op.cit., 181).

Objects and body parts become facialized – not to mentions pets or animals – and they receive a function through the abstract machine of faciality. Objects may be 'watching me', because they resemble a face through the deterritorializing system of facialization. However, Deleuze and Guattari (op.cit., 176) argue that the 'primitives' have a head, but not a face. The face is a white man's, European face and Christ[139] like the passionate face of Jean D'Arc in close-up in the film by Carl Th. Dreyer (1928). We can think of the 'deadpan' face of Buster Keaton and how it is an uncanny or 'inhuman' face in the short film *Film* (1965) directed by Samuel Beckett. In this short film we see only the reaction that the protagonist played by Keaton produces with a face wrapped in scarf produces – horror and bewilderment. It is the head of a comedian, Keaton with his signal pork-pie hat, and the scarf seems to cover a head belonging to a corporeal body. In the films we see faciality machines of glasses, walls, reproduction of a Christ-like face (or a despot), the faces of a kitten, a puppy, a goldfish and a parakeet, holes in the curtain that function as a face in contrast with the hiding of Keaton, where he becomes a jacket, a scarf and the flesh of a body. The faciality machine is everywhere. In the end he reveals his face – or head – with one eye covered with a patch.

In a similar fashion, in the performance *Schizoproduction: experiment*, the still position of a man with a grey face becomes a monument and an inhuman face, or the spectacular face like that on the statue of the "African Renaissance Monument" in Dakar, Senegal[140]. Those poses of frozen, grey men resemble a face as a zone; there is no face without a faciality machine. The performance aims to present the appearance of a function of faciality. In the previous scene I had been dressed up as a minstrel, standing still with a 'blackface', which is a sign of something crude and inappropriate; politically incorrect becoming-black. The 'blackface' is both signified and it has a function. We could say that the faciality is more dominant than the representation, as it is ever-present in the commercials in the public space. Faciality is not representation but a function, which in our context has replaced the mask of the despot – but where is the oppositional force of the despot, the anus of a 'scapegoat'? Is it in the imagery of the porn industry, where a mouth serves the function of a rectum or vaginal tract, where the 'money shot' has become the scapegoat? However, as in 'blackface', we 'see' only the racist imagery, as we see the oppression in the 'money shot'. It is highly

139 "The subject is the face of Christ" (Baudinet 1990, 149).

140 See, for instance, www.blackhistoryheroes.com/2013/02/the-african-renaissance-monument-in.html

inappropriate, suspicious and judged as supporting the conservative powers in our society. However, the faciality machine functions not by restrictions but in degrees, as does racism in relation to the white man's face, the *origo* (Deleuze and Guattari 2005, 178). Instead of recognizing the face of the other as resistant or defenceless as in ethical rule, the faciality machine produces a system of degrees with deviations from the white man's face. Deviance from the norm is not clear-cut, but a form of gradation, variation or mutation – in other words, subjectivity functions in *degrees*; the other is not opposing a subject but in the processual difference in degrees. The faciality machine does not produce dominant, but intensive and processual relations. The power is not in the capacity to distinguish right from wrong, but in the capacity, or *conaissance* of shades, the degrees.

In a performance, we may recognize the barely functioning faciality where the processual degrees of a porous face are partially leaking. But, can we call that artistic practice and performance art produces existential mutations? Do we create an implicit judgement on behalf of rhizomatic, porous, lines of escape and minor becomings; do we again assert for the becoming, which diverts us to the transcendental virtualization of the real? With a face, we are in fact infinitely related to the socius, politics and ethics, where part of the politics is to dismantle face or produce 'probe-heads' as guidance devices. A face becomes a probe-head, a guidance device instead of a reflector (op.cit., 188-190). A probe-head is polyvocal and inhuman, beyond the face and faciality, where matter and fluxes are more distinguished. However, it is this polyvocality and becoming-innocent in not-knowing which has the freezing power of modern probing: the avant-garde brute of Picasso or the shamanist performance artists breaking glass on their skulls or eating human shit, like an anarchist *idiot savant*. It is the probe-heading singular performance artist who is truly creating machinic conjunctions with desiring machines of matter, pain and suffering; it is the singularity of a performance artist creating lines of flight, which do not produce consistency, although they produce a lot of mess. The most horrendous aspect of these singular probe-headings is the ultimate conclusion of aristocratic *vision* – the despot who can see through the face.

"Outside the curtain is the *Unknown*: that which is outside our specific frame of reference," writes Anthony Howell (1999, 45), and he describes a very particular situation for a performer. The gaze arrests the performer's movement – in Lacan's example, where the Peking Opera dancers and actors are suspended in their movement as being mortified. The gaze is the internalized, unconscious gaze, which belongs to things and objects, so that "things [*Dinge*] look at me,"

such a gaze, *fascinum*, is never beneficent, but always maleficent, arresting life (Lacan 1998, 118-119). Gaze is not between the audience and a performer, but it lies behind the audience as a device, imaginary and not real. In the *extra*-ordinary state of mind of the performer, *ekstasis* or confusion, *fascinum* appears as immanent. This creates an unconscious tension, which resembles a tightrope performance, or a siren's inaudible call: the situation is being electrified! But if a performer, or a virtuoso in terms of Virno, may be able to control this arresting gaze, then she finds herself in a situation that resembles an archaic story where "once your crew has rowed you past the Sirens, the choice of routes is yours. I cannot advise you which to take, or lead you through it all – you must decide for yourself" (Homer 1996, 273). It is Circe who provides a method to struggle with the spellbinding Sirens, to restrain their bodies to the mast and block their ears with wax, but after all, Odysseus must make his way without a 'score' or 'script' and improvise. He must find his way between the Clashing Rocks of the Amphitrite, Scylla and Charybdis. The initial method at first is to resist *fascinum*, but then the rest is up to the capacities and the intellect of Odysseus.

Thus, *Fascinum* creates a veritable show, where a good performer can create a splendid swing. Thus, a performer must at first recognize the *fascinum*, which transposes the performance by not being authentic or real, but imaginary: a mirage of halted potentials and imaginary, *ekstasis* and *psykhosis* – removal and animation. Lacan (1988, 215) describes this gaze in relation to the screen:

> This window, if it gets a bit dark, and if I have reasons for thinking that there is someone behind it, is straightaway a gaze. From the moment this gaze exists, I am already something other, in that I feel myself becoming an object for the gaze of others. But in this position, which is a reciprocal one, others also know that I am an object who knows himself to be seen.

In these circumstances we can recognize a performer with the skill of a virtuoso, the generic skill as an ability to manage imaginary power, oscillation between removal and animation. Even without a stage or a curtain, this imaginary power has a potentiality. In these terms *fascinum* functions as a desiring machine of destruction and anti-life (Lacan 1998, 118). The gaze is a machinic device, embedded in the abstract machine of faciality. In contrast to this psychoanalyst Bracha L. Ettinger (2006b, 42-43) regards the term *fascinum* as a lost trace, *objet 'a'*, lack and a missed encounter. Similar structuration prevails in *The Analysis*

of Performance Art by Howell (1999, xiii) when he writes that, "[f]irst we need to get some of the principles of performance straight, since as yet there exists no grammar covering its discipline." The performer is facing a constitution of lack, and not a machinic function, which creates not only a split but also a potential transformation in the form of *ekstasis* and *katharsos*, purification from the (Imaginary) dirt. The audience becomes witnesses of this process and also represent the Other, "culture at large, the *language* in its entirety [...] The Large Other encourages us to do what It expects us to do" (op.cit., 45). The performance becomes a sign or representation of the lost trace.

For Ettinger (2006b, 68), the gaze has other attributes than freezing, being as transformation and *matrixial*, "the *gaze*, like any *objet a, may be phallic at times and at other times matrixial*." She writes:

> The matrixial sphere offers other possibilities for the gaze. A matrixial borderlinking is transformational. I call the transformational subjectivizing potentiality of a matrixial link (gaze or voice): *fascinance*. *Fascinance* is an aesthetic affect that operates in the prolongation and delaying of the time of an encounter-event and allows a working-through of matrixial differentiating-in-jointness and copoiesis. (Ettinger 2006a, 61)

She has developed the concept of *matrixial* (*matrice*, for womb) from Freud, for whom *matrixial* has a repressed and Uncanny affect, not unlike Sirens[141]. For Ettinger (2006b, 124) *matrixial* has an altogether different function as "a parallel psychic activity that is not that of drives as internal and autonomous, but that of the erotic antennae of the psyche, which engenders a transsubjective psychic sphere I have named 'matrixial.'" Here, gaze does not have the effect of separation, but can be accessed only through compassion and empathy, and *fascinance* is able to produce a transformative situation, in relation to the Real, Ettinger argues. We could recognize *fascinance* as a transversal affect, creating detour from the oppressing power of the institution or the stage, in the context of a performance. It is a partial-object, which has a function in the creation of

141 "From Freud we also learn that in order to defend the male child's narcissism and allow the development of his Ego the womb must be denied. When Freud discovered womb phantasies in adults and the question 'Where do babies come from?' in children, together with a generalized denial of both, he supported the denial. [...] Freud did not deny *the denial of the womb* nor its implications. [...] The womb is dismissed since 'it was only logical that the child should refuse to grant women the painful prerogative of giving birth to children'. [...] recognizing the womb is a catastrophe for narcissism, since he believes that he owns every possible valuable organ" (Ettinger 2004, 70).

new arrangements. Or is it that Ettinger proposes a refrain of memory, *Heimlich*, as a line of *escape*? In this regard, performance remains to be a transformative and transgressive act, *autopoiesis* as self-generation. In this way, performance triggers affective, carnal and energetic transformations, where the "position of subject and object could no longer be clearly defined or distinguished from one another" (Fischer-Lichte 2008, 17). In the presence of compassion and autopoiesis, the aesthetic affect of *fascinance* can linger on without turning into *fascinum*, Ettinger claims. These affectual relations are based on shared matrixial borderlinking space, not unlike the condition of the prenatal space of a womb. It is a resonating space of heterogeneous a-signified affects, where the unborn child expresses primary and full compassion towards his or her mother. Later on, in compassionate relation with "sensitive image, sound, touch, move, breath," (Ettinger 2006c, n.p.) this transformational potentiality of *fascinance*, may be relived – it may produce an event of performance dissimilar to the exploitation of 'capital' performance. Artistic practice resembles the arrangement of the realm of intensities and the space of potentiality, which are not discursive. However, both indifference and compassion may emerge and, thus, we do not experience a *pure* space of potentiality in a performance, but we experience them both – freezing and *fascinance*; production together without identity.

However, in Guattari's terms, *objet 'a'* linked with the transformative power of *fascinance*, or gaze, is machinic and unstructuralizable. It is an abstract machine, which represents nothing, but only functions. The question is this: when the non-discursive *fascinance* is introduced, does it not still have a relation with the structural gaze of *fascinum*? There is not one without the other. Then, if we consider the performance as being transformative, as a space of potentiality, we are still regarding it in relation to a structure, or between a machine and the structure. We cannot produce a situation with only *fascinance*, transformation and co-poiesis, but we also have the freezing power of the gaze. From this point of view, the transcendental enunciator will never cease to exist, but the rebound is inevitable, around the lack, austerity and the lost trace. This is how we can describe the melancholy, and depression, which circle around such transgressive but traumatic works of performance art, too. We still have the abstract machine of faciality and the machinic gaze in function at these events[142].

142 See, for instance, the analysis of Marina Abramović's performance *Lips of Thomas* (1975) by Erika Fischer-Lichte (2008, 11-23).

I have earlier described several situations which resemble not being able to stand up, falling off the stage, feeling frustrated when no audience is present in the gallery or feeling restricted with limited skills and abilities. In Howell's terms I have been frozen or in Roger Caillois' (1984, 30) terms I am being devoured by the space. In performance "life takes a step backwards" and I am being devoured by the full darkness of the imaginary background, and the Sirens' shriek. I am the object of desire, whence the audience has only the function of an imaginary Other (Howell 1999, 122). The performance becomes a stage of psychosis and paranoia, annihilation and ridicule, where often only a forced thrust of obscenity, humour or some other trick leads a way out, into normative 'reality'. In other terms of a protective *persona* there is a faciality of a mask as a method to protect myself from the imaginary. A mask is a *refrain*, a motif or song, which "is like a rough sketch of a calming and stabilizing, calm and stable, centre in the heart of chaos" (Deleuze and Guattari 2004, 311). A 'mask' is a camouflage like the 'eyes' of a Caligo butterfly in the text by Caillois (1984, 19), which has "the evil eye that can not only harm but protect, if one turns it back against the evil powers to which, as an organ of fascination par excellence, it naturally belongs." A mask like wax in the ears of Odysseus' crew is a refrain, which allows me to slide into the chaos and protects me from the annihilation of subjectivity. Nevertheless, such acts are bound to a structure of incorporation. The mask of a refrain is an icon of the abstract machine of faciality, a stick-figure of a man or, rather in more accurate terms, it is a straw man on stage, which is bound to get burned. In Finland, in the early nineties, it was common to distinguish performance art practice from theatre practice in ways that 'you should be yourself', and not act. It was a way to declare that the performance was 'real', that you needed only to occupy a function in it. Needless to say, this 'self' is nothing but the mask of a refrain. It is not a scripted role, but it has a more rudimentary relation with the camouflage of a Caligo butterfly, which ought not to be confused with authenticity or reality, but only virtualization.

Deleuze and Guattari seem to propose that artistic practice should be focused on the desiring-production, and in understanding how to make the arrangements of abstract machines or other larger assemblages function and where the minor potentialities are located. How can one create a function for the practice, instead of an identity? We can recognize these economies and exchanges in the processes of such artists as Santiago Sierra, Tino Seghal, Thomas Hirschorn, to name a few of the most glamorous stars in the cosmos of contemporary art. In similar practices, artwork creates a live encounter between artwork and the viewer as

a situation which interprets a larger structure of an institution. The emphasis is not only on ephemerality and experience, but also on the virtuoso of the generic speaker proposed by Virno. These works do not explicitly revolve around alterity or familiality, but with process, co-poiesis and machinic functions. However, the apparatus of desiring-machines and the abstract machine of faciality are unable to define the situation in the right formation. Namely, it will function on the correct terms only if we consider that immanent capitalism equals the Real, viz. that we are living in the best possible of worlds. That is to say, artistic practice functions according to *sufficient reason*. Yet, if we try to approach the contingency – that we must leave, for instance, the psychoanalytical apparatus and recognize it as being based on *decision*, as with philosophy and capitalism, a rather different approach to artistic practice starts to emerge. From this point of view, practice loses any authentic or curative inclinations, but on the other hand it emerges as an axiom, a function, rather than as an experience. Namely, practice may be regarded as being similar to one from institutional psychotherapy practised by Jean Oury and Félix Guattari at La Borde. We do not replicate schizoanalysis, but we start to regard both schizoanalysis and psychoanalysis, structuralism and post-structuralism, as modes of thinking, and in that they are modes of production in the World.

To conclude, schizoanalytic practice or *schizoproduction* has no therapeutic inclinations, but only mapping purposes. It is a tactic without a totality and without a base (Certeau 1988, xix). Schizoanalytic practice is not an *art of war*[143], but takes hold of the destabilizing strategies of capitalism and even clones them. There is no preconceived idea of what is sensible, healthy, and sane or in any other way normal in this practice, neither in any other structure such as the family, or doctoral research. Axioms produce strata through functions, which decode flows of matter, libido, energy, dreams, etc. Axiomatic decoding removes redundancies and translates a-signified matter into significations. Axiomatic capitalism decodes the archaic codes and overcodings, such as despotic, Russian Revolution or archaic tribal systems, and "defines a field of immanence and never ceases to fully occupy this field" (Deleuze and Guattari 2003, 250). The axiomatic decoding has a capacity for infinite translation of compressed codes, distributing them and removing the redundant attributes, and at the same time decoding relates to territory and law, which it simultaneously translates and de-territorializes. Axiomatic capitalism produces "modulation, like a self-deforming cast that will

143 Or *A Game of War* created by Alice Becker-Ho and Guy Debord (2007).

continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point" (Deleuze 1992, 4). Performance is a practice focused on ephemerality, agonism and intersubjectivity, but this is only its camouflage, since the true aim ought not to regard performances *as being* processes of creation, but to regard them *as if* they were processes. We need to recognize that artistic practice is a function in immanent capitalism *and* that it is a clone, as well. We can recognize that the immanence of capitalism is *pseudo*-immanent, as a cloning device, and that it is rather a virtualization of the immanence, which to my understanding was the process being traced in schizoanalytic metamodelization. But we can make this recognition of the copulation between transcendental and immanence in immanent capitalism only as a clone; and through this the World being produced – or territory, in Deleuze and Guattari's parlance – is truly a product, a virtualization of the Real. And now, we are going to descend swiftly to *foyer*, and find out if this movement has any basis or exit.

FOYER

In a foyer we may come across various kinds of paraphernalia or notes that have been left there. We use a foyer to store stuff in, that we might need on our way out. We may regard a foyer as a liminal space, a threshold, which both defines and distinguishes the exterior from the constructed interior space. I will present some speculations and criticism in the form of notes, pieces or discomforting possibilities. They are not only some left-over notes, but 'seeds' that I have presented earlier as one of the working methods, or as it is for spectre – something that haunts us, without a clear apparition. It is in the foyer, or the corridor, where the book *Life: A User's Manual* by Perec (2003, 3) begins, and where:

> Life can most often be perceived only through those fragmented echoes, those splinters, remnants, shadows, those first moves or incidents or accidents that happen in what are called the 'common areas', soft little sounds damped by the red woollen carpet, embryos of communal life which never go further than the landing.

A foyer is the common area, where the generic prevails, and thus it is the space for the Real, more than for the World. It is the room for the actors when they are not on stage – in the liminal space within the World, but still, alongside the Real, perhaps more than any other. It is truly a spectral space and, until we leave, a space to ponder or speculate about what will become of it.

Now, we have entered the foyer, but have we yet found any exit? Do we need one and does every house have a door (Hixson and Goulish 2008). A foyer is an advent for a departure, or an exit, even an exodus. But, do we conflate architecture and building in this metaphor? Peter Eisenmann argues that "'real architecture' only exists in drawings. The 'real building' exists outside drawings. The difference here is that 'architecture' and 'building' are not the same" (Ansari 2013, n.p.). Building obviously has functions and necessities but it has a form, which we may interpret and speculate upon. A drawing is rather an axiom, which creates a function, but it is not functional. The outside of the architecture has an axiomatic function, but it is not outside as in the building. We cannot conflate the map and the terrain, and therefore the ending of this text is only speculative, and not experiential. I want to end with a critique, or perhaps it is simply a speculation of a future for my practice, or perhaps a speculation for performance, in general. In the foyer my attempt is at theory and not reflection. How can artistic practice think of itself, not that practice would be only an operation of theory?

Extension 1: Schizoproduction and immanent capitalism

At the beginning of the performance *Man-a-machine: Schizoproduction* I am standing at the back of the stage looking at the audience while they enter the space. My face is blank, a 'dead-pan' face: something that is to signify concentration or intensity. But concentration is not the reason for being blank, which is not a premeditated style or skill. The blank face is not a mask. It is the material form of expression of a tension. "Life takes a step backwards, [...] animals start to mimic plants, human-being animals" and personality disappears as it is being assimilated with a devouring space, writes Roger Caillois (1984, 30-31) in his essay "Mimicry and Legendary Psychastenia". A blank face is not a strategy to survive, but a sign of assimilation with the space where a face resembles a wall. In relation to these concepts of mimicry or psychotic affect to which I can relate – and to which was my starting point for my research: border, transgression and limit – I am tilting away from the territory presented by Guattari towards the foreclosure of the Real. I need to think about the practice not in terms of mimicry or even machinic, in order to produce a critique of the presumed immanence of capitalism. Neither can I hark back to the archaic assemblages of tribe or community. In the performance at Tomar, Portugal:

> I was performing and still I was ambiguous about what was really happening. The concept of time and space felt decreased and expanded at the same time. I was still whirling around the stage on the verge of falling. I felt clumsy, tense and ashamed of my lack of performing skills, and I felt silly and *naïve*. The layers of this repetitive sound became noisy and chaotic, which created an extra frame or protective field from the audience. However, this barrier made me feel uncomfortably rapt

> in my thoughts and I became absent. I was aware of the actions, but I was utterly uncertain about what was going on.

I am postulating that there is not a cut through the world to 'reveal' the foreclosed Real. The discomfort which is so common to performance does not have to be set in the apparatus of unconsciousness, although it has been my starting point and has guided me all the way. The resistance and discomfort is the presence of the inevitable construction – or hallucination – of the World, which I have called immanent capitalism. It is the world of assemblages and articulations of new lines of flight. But there are no lines of flight to the Real. It is not beyond any horizon. The Real is annihilated by our liveness, and in unilateral relation, it is indifferent to thisthis, writes Katerina Kolozova (2014, 74). The Real is indifferent to the presumed immanence of capitalism, which in fact is a hallucination or virtualization of the Real in actuality. It is the world we are *lived*. It is the virtualization of the capital, the transcendence, which produces the horizon and the limit. It produces the suffering and anxiety that I have described on many occasions as the main experience of my performance practice, too. Throughout the years I have tried to use several apparatuses in order to comprehend this suffering, or if this suffering has a sufficient place, and now I think it is not needed at all. In the end the expression on the face of the immanent virtualization of capitalism varies, but the root is the same.

What is being foreclosed that we connect with the Real? Is it this absence. unawareness or impossibility as it is in Lacan's theories? In these terms 'foreclosure' is related to the defence mechanism of psychosis. *Forclusion* is a term with which he translates the concept of *Verwerfung* from Freud, usually translated as 'repudiation' (Evans 1996, 65). In *Verwerfung* it is not clear what is being repudiated, when in psychosis it is a specific mechanism "in which an element is rejected outside the symbolic order just as if it had never existed" (ibid.). Foreclosure leaves a hole in the symbolic system, and it can never be filled, it is an element which is not repressed but expelled from the unconscious and thus constitutes psychosis; there is no denial, since in foreclosure such an element is regarded as never having existed at all. When the foreclosed reappears in the Real, "the subject is unable to assimilate it, and the result of this 'collision with the inassimilable signifier' [...] is the 'entry into psychosis' proper, characterised typically by the onset of hallucinations and/or delusions" (op.cit, 66). Thus, the foreclosed signifier does not appear from the 'inside' but re-emerges from the Real, that "what has been foreclosed from the Symbolic reappears in the Real"

(Laplanche and Pontalis 2006, 166-68). For Lacan, The Real is foreclosed from the Symbolic, to which it cuts through, *tuché*, in a traumatic event. However, for François Laruelle, the Real is not lack, austerity or emptiness, rejected, repressed or denied, but is foreclosed as if it had never existed at all. We cannot assimilate with the Real. It is not only a limit or beyond the horizon, but it is the human-in-human, or One, which precedes decision and thought (Kolozova 2014, 94). It is not the Universal reference of Guattari's schizoanalysis, nor is it exactly the Real of Lacan, since it is not correlated in language, not that there would be a correlation with language and the Real. However, what follows is that the concern is not on the Real, but on the transcendental or virtualized postulates of the Real, as in the World (op.cit, 97). We do not regard the Real as a limit nor cut. We can speculate on it, but cannot presume any correlation with the Real. However, it is art, artistic practice, immanent capitalism and philosophy which aim to master the Real. Moreover, in the truly post-structuralist sense, these 'philosophications' postulate for the infinite heterogeneity of being, the Real and the territory – where we are in constant flux (op.cit, 109). In this attempt I declare, and in my case artistic practice is being declared, that through this apparatus I have *some* knowledge of the Real, that I have at least in some minor way been successful in capturing the Real. This is a hallucination. It is the most inevitable result of my performance practice. The hallucination of philosophy and art is a product of the foreclosure. I do not mean here that the hallucination is something as I have described in the performance in Tomar, where I am anxious about the space, the audience and my own abilities, as with psychosis. A hallucination is a speculation of the Real in terms that some correlation with it is presumed potentially to take place. No matter whether it is a performance, an ayahuasca ritual or doing the dishes on Tuesday afternoon. I presume that what I am thinking correlates with the Real, or that I may control the Real in some way. Thus, we need to distinguish that I may control some small part of the World, but it is not the Real, which has only a unilateral relation with my thought. It is the World in performance, as in above, which leads to panic and anxiety, but not the Real. It is the World we experience as the transcendental hallucination of the Real. Panic, a blank face, psychotic hallucinations, assimilation with the devouring space, 'black holes' or a body-without-organs are transcendental figures. In the performance I may block affectivity and carnal knowledge and freeze like Odysseus hearing the Sirens, or I may perform a rupture as-if-psychosis. I may produce the refrains, where like a child

> in the dark, gripped with fear, comforts himself by singing under his breath. He walks and halts to his song. Lost, he takes shelter, or orients himself with his little song as best as he can. The song is like a rough sketch of a calming and stabilizing, calm and stable, center in the heart of chaos. (Deleuze and Guattari 2005, 311)

It is these refrains, blank faces and black holes, which are virtualizations as responses to the foreclosure of the Real, and they are attempts to correlate with the real.

So, if there is only the World as a transcendental or symbolic arrangement, and the Real is being foreclosed, then why regard it at all? One aspect that plays a significant role in the performing arts is that the body is Real, viz., foreclosed from us and only appropriated through myriad thought-forms. We can speculate upon what the body is, or what it can do, but we do not have correlation with the body. The body is human-in-human or One. It is a generic body and not singular. We singularize our bodies in the world, which also liberates the body from *any* hierarchy of thought-forms appropriating the body. One is as good as the other. However, following Katerina Kolozova's reading of Judith Butler and Laruelle, the body is generic, human-in-human and One, not in any essentialist sense, but because it is the Real. She writes about human that it is "in its last instance of the human-in-human is (the) real and inexorably one" (Kolozova 2014, 111). The body is not the Other but it is the One. All thought forms such as art, economy and philosophy or devices such as relationality, affective capacity or quest for authenticity are attempts to capture the Real, viz., they are virtualizations of the Real and speculation of the body, too. The Real or the body are utterly empty, indeterminate and indifferent to these thought-forms (Brassier 2003, 32). How, then, can we regard artistic practice not as an interpretation of the Real, but performing alongside the Real, indifferent to the attempts of capture? Do we end up in a nihilistic void through this route? How can artistic practice become a practice in terms of non-philosophy, or in other words as generic-practice, keeping in mind that the Real is indifferent to Being, alterity, the World, chaos or Nature? The Real is not a *plane* of immanence, which would make it a transcendental positioning.

In my view, there is a radical positioning for artistic practice, where we cannot regard practice through ruptures, fabrication, simulation or fraudulence experienced in practice and in performance. Or, we can, but we start to regard the presumed immanence only as one possible speculation made alongside the

Real. The specific processes of virtualization, such as 'acting', 'performing' or 'improvising' are speculations taking place in the World. My aim here, if it has not been clear yet, is to create a self-reflexive critique of the practices in the past and the postulations that I have made to support the practice, such as rhizomatic, open-ended, collaborative, emergent, or mutating, and to regard practice as an apparatus of virtualization. It is the artistic process which creates the immanence itself on the side of the Real, and may regard the Real as its objective, thus producing the World, or at best a speculation of the Real. We can speculate that the body exists, but still, it is foreclosed with the Real. We can opine that artistic practice is not a process of commentary or critique, revolt or agonism, but aims for articulation of this process of virtualization. It does not postulate something about the radical immanence of the Real, but it speculates on how capitalism virtualizes the body. Here, we can regard the importance of Jean Oury's and Guattari's institutional psychotherapy, and see how the body or subject is nothing more than virtualization, but never true, and thus their attempt was to investigate and produce innovations and lines of flight for the socius. These are axioms in relation to immanent capitalism as a philosophical thought form. Through these axioms, artistic practice subjectivizes the Human-in-Human and singularizes the generic, too. This process is limited in the affective capacity, co-operation, communication and theorization enclosed by immanent capitalism. Can we regard an artistic practice as not being Worldly or regard practice in terms of indifference to thinking as a generic practice? There is no problem at the 'Worldly' level, but it rises when a thought claims to have direct contact with a 'truth of the Real', or when it claims to have had a thought about what is Real, viz., when the capital World is mixed with the Real. And this is what capitalism does, and this is what makes artistic practice capitalist, in that it has a similar claims. Artistic practice ought to regard its thinking not only as a hallucination, but a form of aristocracy. In this hallucination, artistic practice as a thought form considers itself to have an exceptional position in veridicality and authenticity.

One of the key propositions by Laruelle is not to think about the Real in order to 'capture' it, but alongside the Real. We cannot say anything about the Real as radical immanence, but we need to regard philosophy or artistic practice as limited by the Real, and as not being with the Real (Mullarkey 2006, 137). This non-philosophy of Laruelle cannot be representational, as John Mullarkey writes that "it must not be *mixed* with any kind of transcendence, any reflection, representation, or any decision [...] the Real can neither be known nor even

thought, but can only be 'described in its axioms'" (ibid.). Therefore the proposed non-philosophy of Laruelle uses philosophy, but "acknowledges the unthinkability (of) the Real" (ibid.). So, if all philosophical systems, including capitalism, are transcendental, so it is with aesthetics and artistic practice as well. The philosophical plane of immanence is a conceptualization and virtualization of the Real. More precisely, Mullarkey continues to present the non-philosophy of Laruelle: "philosophy projects *a reality in itself, which is to say, one that has been constructed in the realm of the operational transcendence,*" (ibid.) and in this way it formulates the world, through axioms, yet it is the World, which is not the Real, but *within* the Real. In its self-reflexivity, which functions in artistic practice as such, the practice is not non-philosophy, but practice hallucinates like capitalism that it has a relation with the Real, and that it may even represent the Real and turns it into Being or Alterity in the World of immanent capitalism. It is thus revolutionary practice, but again, it is hallucination. However, the thought of the Real is always a mixed and never genuine thought of the Real, but a speculation (op.cit., 140-41).

The presumed immanence of capitalism cannot be conflated with the Real. Capitalism is not the Real. There can be no thought or knowledge of the Real, in terms of non-philosophy. It is unthinkable and described only in axioms. Thus, we can make the connection with Guattari's ideas of axiomatic or a-signified semiotics, which have no truth of the Real, either. However, Laruelle (2012, 244-45) does not regard non-philosophy as being only speculative or abstract, but as being performative: it is practice. It is not meta-, pseudo-, quasi-, or anti-philosophy, nor is it 'applied' philosophy. Therefore, the practice of art, for instance performance, ought not to be regarded as singular, but in terms of the generic. Practice is performative, but it does not explain the Real. Axioms are self-evident, and do not require analysis in themselves. Axiomatic is not interpretative or speculative, but immanently performative – axioms function and do not interpret (Brassier 2003, 28). Axiomatic capitalism signifies our experience of life, the liveness, and what follows is new articulations of potentiality as virtualizations. Capitalism is philosophy, which produces our world. The world is separated from the Real. The axiom 'Know thyself' ought to be read as "'Know thyself as thou art *in* the World and *for* the world," where philosophy is the form of the World: our prison which has "the form of a hallucination and a transcendental illusion, not the form of flesh – it is itself knowable" (Laruelle 2010, 41). In my practice my aim has been to understand and to know something – to do research – in the world, which is knowable. Immanent capitalism produces axioms of what is potential in the world, yet it cannot think about the Real, or its passive indeterminacy. In

the world, the artistic process is comprehended as singular virtualization. From the point of view of the actual, it is a process where axiomatic yields subject, and not other way around, where through experiences, which would produce a subject (Mullarkey 2006, 14). The World is a "'transcendental' Universe or the Discursivity in which we are all inevitably born and live in," writes Katerina Kolozova (2007, 2). Artistic practice dwells in this discursivity. In the world it is affective, processual, heterogeneous and multiple, and following this it may be regarded through such concepts as minor or molar where we can load a primacy on 'schizoid', dispersed, extreme and traumatic over the molar, 'neurotic' or the striated (Mullarkey 2006, 33). In these axioms of the virtualization of the Real the actual forms emerge from the virtual background and capitalism infinitely associates them with each other. It is the virtualization of 'ideas' and concepts, the Real turned into virtual, where virtual capitalism appears as immanent, whence the Real is foreclosed and indeterminate. Mullarkey (op.cit., 28) writes on Henri Bergson that

> the virtual operates through an economy of reflection [...] Virtuality concerns reflection and the mirroring of the unreal as real. It belongs, therefore, to a bivalent dialectic of appearance and reality. [...] one can virtualise without anything existing other than what we call and see as 'the virtual'. It is a frame or system of reference for 'seeing as', for taking up the actual world.

Artistic practice, which functions through the axioms of immanent capitalism, has the same attribute of performing virtuality through reflections, mimetiscm, reproduction, and representation. Artistic practice is the actualization of the virtual in the World and virtualization of the foreclosed Real. Following this, virtual practice creates a subject, and in this sense it is this subject which is virtual in itself and in the actual body, whereas the body has its consistency produced out of a multiplicity of processes itself. It is a virtual body, and not the body as One. The ruptures, cuts and *schizzen* of artistic practice such as dramaturgy, composition or editing are virtualizations and administrative procedures: axioms of improvisation. Performance art as virtualization is an axiom of organization, presentation, manifestation, agency and representation. It is an articulation as a philosophical argument. Art is philosophy in the sense that it functions in the World. However, it is the Real, which we are unable to articulate from the perspective of immanent capitalism as the World.

For non-philosophy the Real is not virtual nor has philosophy primacy over thinking, but there is only *gnosis*, knowing, that "everything *already* thinks," writes Mullarkey (2012, 145). Thought in its constitution and structure can never reflect the Real, but thought may describe or speculate on it. It is not the Lacanian Real, the realism's real, *praxis* or any concept of the Real. It cannot be captured, decoded or comprehended by any transcendental thought (Kolozova 2007, 2-4). Thought and the Real have a unilateral relation with each other, in that the Real is indifferent to thought, but all transcendental and immanent forms are bound to that. The Real is indifferent to Being, the World or alterity. It is radical Immanence, One: "The Real of non-philosophy is lived, experienced, while remaining within itself without the need to alienate itself through representation," writes Kolozova (op.cit, 5). The Real in human is the human-in-human, which in the previous pages has been named as carnal. Human-in-human, One or carnal is indifferent to transcendental; it is lived but beyond the reach of language. The question then is to ask how capitalism affects the Real and affects the Human-in-transcend Human. How does it transcend the human, as does the practice of art, too (op.cit., 8)? What is the lived experience of the human-in-human distinguished from the theorized experience of its Being? I do not mean here a humanist base, since human-in-human or carnal does not correlate with these transcendental thought-forms. Everything thinks: chairs, floors, animals, plants, or planets. Not in the way we regard thinking, but as forms of correlating with the Real, in their own way (Ó Maoilearca 2015). It is performed and lived, prior to the experience of such liveness or performance.

The causal relationship between the thought and the World is unilateral in that the cause of the effect as the World is *non-present without being absent*; it is immanent (Laruelle 2010, xxix). The World has a unity or consistency of a system, which the Real does not respond to. The Real is not measurable by essence, but it is not even measurable by being beyond essence; the Real is given without givenness (Laruelle 2000, 174-85). What non-philosophy aims to do is not to think about the Real, but in accordance with the Real, which is radically autonomous from thought. Non-philosophy thinks from the One and not about the One. Human-in-Human in the parlance of Laruelle is radical immanence or the Real, which is unthinkable through philosophical thinking, which differentiates radical immanence from the immanence of Deleuze seen as a vital-force. Such immanence for Laruelle is only partial immanence reserved for the initiated philosophers, for the aristocracy of thought (Gracieuse 2012, 43-47). It is the base of the above-mentioned aristocracy of artistic thought, too. That is to say,

in advance of the proximity with the Real is the aristocratic position. Laruelle regards all concepts like body-without-organs or becoming-something as representing the human from this aristocratic position: seeing from above. In this sense, philosophy only deals with itself in endless circularity (Kolozova 2012, 211). It is the philosopher's position as a 'cavalryman', as Sakari Hänninen has noted on several occasions in the seminars organized by mollecular organization and the Future Art Base. From this position these thought forms comment and philosophize on other forms of knowledge such as ethics, religion, politics, the social, and so on. This is the base for the relentless interest in the immanence of the aristocrats, whereas non-philosophy regards immanence as radically transparent, banal and generic (Brassier 2003, 33). It is never multiplicity but in-One and not *one* as seen as a metaphysical entity. Thus the practice performs as-if Real, and does not represent the Real. I had felt clumsy and naïve on many occasions in my performances, workshops, lectures and demonstrations because I had based my position in relation to the aristocratic structures of immanence; because I yearned to comprehend the real and produce knowledge; because I thought there was a quest for truth involved in these performances.

Extension 2: Heretical practice

I recall some years ago when a member of the Future Art Base, the artist Teemu Mäki, poignantly said that our organization was a sect. A sect is in relation to the whole and therefore distinguished by heresy. Sectarians are rebellious, in that they implicitly produce unity in the World, from which they claim to have become estranged. This estrangement is made deliberately and not by choice. In this secession, a group dissected from the whole is seen to be dominant or hegemonic, whereas the sect expresses disagreement, rejection and revolt. The sect is a multiplicity of dissidents in subversion, and sectarian in an attempt to create a new church (Laruelle 2010, 58). I do not want belittle the function of such organizations as Future Art Base or mollecular organization, but to point out the fact that these tactics are universal in immanent capitalism. They are the tactics of a difference and multiplicity, tactics of which Guattari was very aware in his proposition for transversality, in regard to anarchist or fundamentalist desires or destruction. Sectarianism is the reason for racism, which was so prevalent in Soviet society, or in anarchism (Foucault 2003, 261-63). If I look back to the origin of my research or even further to the reason for my becoming a performance artist, it is clear to see how the subcultures that I got initiated to, and which I became critical about, had this sectarian root. Sectarians *protest*; they choose obedience for transcendence and not for the sovereign. In the end sectarians are able to produce reformations and revolutions, even a new hegemony.

The cut, revolt, reformation and multiplicity notwithstanding, each tangent will be joined with the transcendental unity, where autonomous parts are in relation to the Whole as in a sect (Laruelle 2010, 51). Sectarians are partly chosen, but definitely require some decision and evaluation in relation to the Whole or hegemony. It is reflexivity of the thought where artistic practice keeps producing representative forms or virtualizing the Real. Decision is the attribute of philosophy where "decision minimally consists in an act of scission or separation dividing two terms: a conditioned [...] and its condition [...] both of which are *posited as*

given in and through a synthetic unity wherein condition and conditioned [...] are conjoined," and where philosophy may interpret everything because of the structure "is already presupposed in the [...] the phenomenon or phenomena to be explained" (Brassier 2003, 26). It is this interpretative and reflexive structure which links philosophy, artistic practice, artistic research, and capitalism as philosophy. It is these structural interpretations which create axioms, which do not need to be articulated in language, but the fact that they function. It is these reflexive interpretations which create the potentiality for artistic practice to reflect everything as art, or potentially as art or non-art. Artistic practice functions through the reflexive mirrors of decision and interpretation as philosophy. In this, artistic practice is 'as' philosophy, where everything can be regarded as material for art or artistic interpretation, which Laruelle (2010, xiii) calls the 'Principle of Sufficient Philosophy', which has the "unacknowledged faith in philosophy that everything is philosophizable." It is this narcissistic view that non-philosophy aims to tackle, the same omnipotence that artistic practice or political economy in our context regards itself. It is the omnipotence and narcissism of my practice as a sectarian, performance artist and my declarations for truth or reformation. These sectarian requests are directed at the World, whereas the Real is indifferent to them. This is the revolutionary politics of performance art practices on the fringes.

Ray Brassier (2003, 28) notes that the axiomatic is immanently performative and non-reflexive: it functions. For non-philosophy it is radical immanence, which is indifferent to the dyadic couplings of "thinkable/unthinkable, decidable/undecidable, determinable/undeterminable" (ibid.). However, being foreclosed to any constitution, radical immanence is '*separate-without-separation*' in a unilateral manner. Brassier (op.cit., 29) continues that "immanence unilaterally determines its own transcendent conceptual description, without being determined by it in return," that it is not separated, but that the "realm of separability in its entirety (decision)" is separated from "the inseparable (immanence) as that which is posited as already separated prior to the need for a separating decision." It is the axiomaticed subject which is not self-reflexive in relation to the immanence, but it is a transcendental function performing in accordance with radical immanence. From this argument, we can postulate that artistic practice is a function which is foreclosed from the Real, "without essence to the extent of no longer even being 'beyond essence'" (Laruelle 2000, 174). Such attributes as 'lack', 'austerity', 'authentic' or 'affective capacity' are foreclosed from the Real. It is Guattari's desiring-machines which have axiomatic functions, but it is the

desire which is based on a philosophical decision. Artistic practice as decision, a performance, is an event as an irreversible rupture and line of flight, which is founded on decisional structure and reformative declarations. Laruelle (op.cit., 178-81) argues that a philosophical event, or an aesthetic event in my case, "is the effect of a philosophical decision, inscribed within the order of possibilities proffered by philosophy. [...] Philosophy is desire of the Real and hence desire of the event [...] is desired identity, rather than an identity 'in person'." The event of artistic practice and philosophy are transcendental events. Thus, practice seems to be inescapably either hegemonic or sectarian, where only the sponge subjectivity may function well.

However, I need to speculate a while upon the possibility of a heresy – or with the idea of tactics without a base or foundation – distinct from the sectarian based on decision. A heretic has no home or territory, but neither is a heretic nomadic or departing. A heretic for Laruelle does not have the function of disruption or "erratic speech," as in Jacques Rancière (Hallward 2005, 33), for whom heretics are a response to hegemony, as in the labour movements[144]. There is nothing defensive in the idea of the heresy proposed by Laruelle (2010, 19), where heretics live as "if they were no longer included in the World," but living. They are radically outside nature, and they live in *gnosis* and not in relation to knowledge (op.cit., 35). Laruelle (op.cit., 44) writes that heresy "is 'in-One', separated (without operation) from Being, from the Other and from the World, and that the heretical Identity is such by immanence and not by opposition or relation to something else. The in-One is no longer the Other-One of philosophy." This separation is not resolvable by hegemony via inclusion, which distinguishes it from the sect. Heresy is not connected with the Greek or early Christian *hairesis,* where separation was, in the end, a reversible decision. Laruelle's heresy creates no superior identity, system or absolute, but it is immanent and without a reason (op.cit., 48). There is no opposition or choice for Being or non-being, and obviously there is no choice for the Real, but only according to the Real. There is no means explained by their end and heretics do not create a community, not even in the sense of a messianic community, but heretics must remove all discourses of transcendence and faith from themselves. Heretics use all "great thought buried by history" (op.cit., 69).

144 Or as for Antonio Gramsci, heretical movements are seen based on grass-root or popular forces aimed for reformation, and in the end being violently supressed by the orthodoxy of the hegemony (Gramsci 2000, 352).

In artistic practice or in the example of a mollecular organization, it would mean that there would be no cause or *agon* in the practice, but only a practice of knowing, *gnosis*, instead of production of knowledge, or force. But how can we have a practice which is not left for bare life, Being or nothingness, a practice which would not base itself on nature or any philosophy, but only on the practice of knowing itself? That would be a practice that had no reason whatsoever to be against some thought-form, sect or hegemony; it would be practice based on Human-in-Human, alongside the Real. The relation between the inside and outside, hegemony or sect, are irrelevant. There are no revolutions or exodus waiting for heretical practice. It is a practice without a faith, performative alongside the Real. But what is it exactly? Is it a performance which speculates upon the indifference to relation or truth, or upon whether everything is *gnosis*, then is it irrelevant to a regard for knowledge, viz., power? It is most inevitably indifferent and nihilistic for morale, except the human-in-human. Heretical practice performs on its own not as a position or a relation and in this sense it is indifferent to the machinic production postulated by Deleuze and Guattari, too. Through speculation, heretic performances have infinite possibilities without any base or foundation and nothing to prove.

Those were the questions which were never articulated in my practice, even though the project *Astronomer: experiment* was based on the heretical knowledge produced by Copernicus, Galileo and Kepler. Still, I presume that there was a strong hesitation to regard practice through this position of heresy and to follow knowledge wherever it might have led us. It was and still is a premature thought for me to include it in this research study, but to leave it for the future. We are within the World, where our practice is often deemed to be heretical seen from the position of hegemony, viz., being sectarian, and not truly as being heretic without a foundation where one might use univocally all thought buried by history. It is practice without a sufficient reason. If we regard schizoanalysis, we see that it is always in relation to the socius and the assemblage, in search of nooks of reformation and lines of flight. Here, my proposition is to regard practice not as a departure, and that no outside exists in regard to the Real. I also propose that this is not a track of anarchist or fundamentalist annihilation, which I have postulated above to be part of sectarian judgment. It is performance in itself, not being chained with the hegemony of the false immanence of capitalism. Heresy is not the enunciation of 'no'. However, there is some proximity with avant-garde practices and heresy, for instance in the eastern European artists during the Soviet era. Heretical practices are not explicitly against hegemony, but they have

to create tactics and strategies to fool censorship, for instance. I do not want to proclaim this for any kind of program, but to point at the possibility schizoanalysis has created in tracing and mapping the assemblage, and also to regard heresy as something distinguishable from any clear functions of the same assemblage.

In this sense, we need to regard artistic practice as a heretical science, which does not identify itself with correlationism, to only 'think of the thing itself' but, as Katerina Kolozova (2014, 2) defines it, that the indeterminacy and contingency of the Real "still conditions our thought and invites us to 'react' to it." The heretical foundation without foundation is this indeterminacy and not the correlation with the Real. It is the Real that invites us to react, and not the World; or the hegemony of, say, neoliberal capitalism in that World. Practice may be descriptive, interpretative and virtualizing, but it does not aim for self-sufficiency of thought. Each performance ought to be taken as potentially proven 'false' in the face of the indeterminacy. We produce nothing to be secured by history.

Extension 3: Art without Sufficient Reason

As I have stated in the introduction, we suffer from the reason and the management of life through reason, which, in turn, is a continuum of modulations and axioms. Can we regard practice without the *principle of sufficient reason*[145]; and not as self-reflection or self-knowledge? Can we regard practice in relation without relation to indeterminacy and the indefinite? It would be practice, which is radical but not absolute, thinking according to the Real and not about the Real. We would have to start from the Real, and not ask for a sufficient reason, as to how we know whether our practice is alongside the Real. This would mean that art would not think about the thing itself, but would be from the Real and not that objects would have agency or that things would become concepts. The practice would have its object only in the practice itself as indeterminate, not knowing if every act or every event were not otherwise. I do not mean that art would return into art-of-art-itself, which would turn this whole structure upside down, into a transcendental practice of correlationism. There would be no reason why things, performances or events would be as they are; there would be no unconditional reason why our affective capacity, carnal and discursive knowledge would signify a reason in metaphysical foundation. We would have to leave any dogmatism in practice, artistic research and our speculations. There would be no ideological base for our practice. This is what John Ó Maiolearca (2015) asks for in argument for all thought to be equal, where it need to be invented in each occasion.

145 Deleuze (1993, 41) writes on Leibniz: "the principle claims that everything that happens to a thing – causations included – has a reason. If an event is called what happens to the thing, whether it undergoes the event or makes it happen, it can be said that sufficient reason is what includes the event as one of its predicates: the concept of the thing, or the notion [...] Sufficient reason is inclusion; in other words, the identity of the event and the predicate. Sufficient reason proclaims, 'Everything has a concept!'"

My proposition is to think that there are three options for artistic practice. The first one is perhaps the obvious one, which is to ignore any postulations of the World and the Real, and to regard artistic practice as one of the possible 'hallucinations' of the Real. This would only confirm that artistic practice is able to create different worlds within the context of immanent capitalism, and that the aim for practice is to produce more knowledge, experiences or understanding of the world, notwithstanding that nothing is true, and everything is potentially possible. We would accept our liveness as hallucination or illusion. The problem would be that at some point some sort of metaphysical entity would occur in this world. The second proposition is based on the acknowledgement that immanent capitalism has captured potentiality and the function for practice is to work explicitly within the horizon of the potential. Our practice would be to research these potentialities, albeit infinite, and only within the assemblage of immanent capitalism. This is the option of 'conscious virtualization' of the Real, on the limits of potentiality. I would argue that the problem here is not a metaphysical one, but in the end ideological and structural. In the third proposition the practice does not regard or have claims about the Real. Practice does not aim for better comprehension, understanding, experiencing or awareness of the Real, which would only create circularity in terms of virtualization of the Real. The Real is foreclosed from the World, viz., immanent capitalism. Here, such immanence of capitalism is regarded only as one transcendental form out of many. The correlation with thinking and the Real is regarded only as a unilateral relation. We would not know if there were any reason for things and events not to be otherwise, and the question of sufficient reason would become contested.

But, isn't there a problem that practice would again become only a speculation, seeing we are living in the World, after all? Nick Srnicek (2011, 181) has proposed that one attempt is to constitute necessary *conditions* for new "spaces incommensurable with the capitalist socius." That is to say, the pseudo-immanent nature of capitalism would become more discernable. Moreover, it would become clear that *all* transcendental systems – assemblages, in Guattari's words – would be regarded as transcendental systems of sufficient reason. In a sense, the exodus, departure, lines of flight or the horizon would become meaningless. Then, aren't we facing a horrid possibility, a void, where the World ceases to surprise us? Or, on the other hand, would we not be able to recognize the events or performances, which would not be contained in the alterior event, but function as irruption *ex nihilo* (Meillassoux 2011, 232)? There is something unnerving in the generic, yet unforeseeable and incommensurable event, as such.

The radical immanence of the Real is not an external transcendence, and it is "not involved in a reciprocal relation" (Srnicek 2011, 167) with the decision, and the World. It is not determined, but indeterminate with the decision; immanent and not externally transcendental. Practice does not represent the Real, but functions 'as if' the Real. Practice is dualysis, in the sense that it works alongside the real and is transcendental at the same time. The subjectivity is both a subject in the World and also in accordance with the Real. Here, any act of intervention in the form of artistic practice relying on decision reproduces the World, which is inevitable (op.cit., 173). However, there must have been something in my practice that has made me question this inevitability. There is no chronology, but you can easily pick up those 'hallucinations' of what a practice may produce in the world, throughout this research. I have decided in all of the works that there must be some reason, after all, for all of these questions. A metaphysical entity in the form of a 'capitalist' or an 'avant-garde artist' or 'sponge subjectivity' has appeared in all cases. The second proposition has been showing up in the form of an emancipatory or ideological structures. To me, the clearest manifestation of this has been the attempts to utilize Guattari's theoretical apparatus in search for the quilting points and the lines of flight. It takes place within the third assemblage of processual capitalism. In addition, the 'institutionalized' practice, writing a doctoral research at the academy, is a practice which acknowledges the captured potentiality, and thus aims to study these axioms and functions. Then what happens with the third proposition in practice: the incommensurable spaces within the capitalism? Is it in the event of the 'institutional body' appearing, when the body or subjectivity appears in the performance or in the workshops not as singular, but generic and functional, that discomfort or suffering of not having clear instructions or directions? It is not an event, but an advent[146]. Srnicek (op. cit., 181) proclaims that at certain moments "the self-sufficiency constitutive of the world becomes less than certain, thereby opening the space for the Advent of a non-philosophical subject capable of radically transforming the very horizon of Being," and thus practice inclined to this may only attempt to constitute a necessary conditions for incommensurable spaces. However, these spaces are not guarded by reason or significance. They are hardly, if at all, contained in the practice of the second proposition.

146 Not as an event of relations or a thing which gives relations, but advent is "an unexplained arrival" (Galloway 2014, 14-15) without a thing, out of the Real, "*given without an operation of givenness*." (Laruelle 2000, 185).

An event is an effect of philosophical decision, and rather the desire of an event. It is a screen which allows some things to sift through from the Real. An event creates 'harmonics' by extension and intensions. It has characteristics of "height, intensity, timbre of sound, a ting, a value, a saturation of colour" (Deleuze 2006, 77). An event has a relation with the associated milieu as becoming; it is potential and virtualizing; "participating in the becoming of another event and the subject of its own becoming" (op.cit., 78). It is an unlimited becoming, but still, it is based on a philosophical decision. It is a synthesis of the past and future, not identical with the passions or actions of the bodies. In other words, the results actions create are not identical with what the event is. An event is a pure break, which becomes a transcendental break from the Real. An event has incomprehensible contingency, which "creates possibilities that will have led to it," (Ayache 2011, 28-29) in other words, it may reveal what might have been there all the time: the unprecedented. However, it is the rupture which virtualizes the event. In my view, performance art is not an event. In a very limited ways, performance art is "the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self," as Judith Butler argues (1988, 519). In other words, it is pseudo-event or the virtualization of an event.

Throughout my practice, it is a form of thought, which is tied with immanent capitalism in its desire for the *event* following a structure of decision. It is tied with the self-sufficient capitalist socius of relations, arguments, agonism, commentary, lines of flight and critique. It is a capitalist practice of *oikonomia* as immanent ordering. It is the World of politics and social agency, where artistic research or artistic practice as the 'research of the Real' is transcendental practice – hallucination or ideologicality – in other words, it is located at the socius of immanent capitalism. The World is purportedly infinite, but it is radical immanence which is indeterminate and in unilateral non-relation with the immanence of capitalism. Of course, following the second proposition, we may ask if there is any reason to think otherwise, since it is the World we are living in, after all. Here, in the World, the options for research into the reality are endless, and artistic practice may comment or interpret infinitely – and is commanded to do so, too. However, the interpretation is founded on the decision, in other words on the structure of the philosophy of capitalism within the axiomatic limits of exterior horizon, transcendence and potentiality. It is the economy, *oikonomia*, which is the last instance for immanent capitalism. Here, we have another tool to think heretically, and perform an advent for the incommensurability. Laruelle radical-

izes the Marxist term of determined-in-the-last-instance reworked by Althusser, for whom the last instance as a dominating force was economy. For Laruelle (2010, xvi) the determination-in-the-last-instance is the Real and that "everything philosophy claims to master is in-the-last-instance thinkable *from* the One-Real." For Althusser, in reference to Engels, the economy is the 'determination in the last instance' in the long run, but only in relation to the other determinations by the superstructures such as traditions. Following this, the "lonely hour of the 'last instance' never comes" (Althusser 2005, 112-113). That is to say, within each individual circumstance, it is the economy-as-the-last instance, which is determinant (op.cit., 122). Whereas for Hegel, there is no such determinant unity such as economy, the State, philosophy or the Real, but the unifying principle and totality has no privilege but "that it resides in all places and all bodies. It is in every determination of society, in the economic, the political, the legal, etc., down to the most spiritual" (op.cit., 204). For Roman society this principle was 'spirituality' and, as Althusser writes, for the modern this universal principle is subjectivity (ibid.). If the determination in the last instance of economy was a mediation between the material and the superstructure, then for Laruelle the real as determination-in-the-last-instance is the opposite: "it means that the One remains ultimately 'last', oblivious in its position of causal determinacy. DLI [determination-in-the-last-instance] describes a specific logic of causality 'which is uni-lateral against all the philosophical phantasms of reciprocity and convertibility'," writes Alexander R. Galloway (2012, 200). It is a non-ontological ground, foreclosed for thought (Laruelle 2009, 59). Following this, the practice has no economic base of exchange or collaboration, but only the indeterminacy and the unilateral relation with the Real. However, we are so accustomed to thinking of everything – events, performances and relations – through economy, that it may seem almost impossible to think of artistic practice, for instance, without such a determinant, relation and sufficient reason.

Still, what follows from the re-reading of Marx by Laruelle, Srnicek, Brassier or Kolozova is that it is not that the immanence of capitalism has miraculously appeared somewhere. This is, of course, the claim that has been apparent for decades in continental Marxist and post-Marxist theory. There have been interventions and decisions as formations of thought and agency, which created the immanence – or in terms of Foucault, biopolitical control – as we see it now. The emergence of immanent capitalism is not an answer or solution to a particular question or problem, which would justify a sufficient reason for its existence. It is the unforeseeable emergence of a third, processual assemblage from the

territorialized assemblage of archaic communities and the deterritorialized industrialism; it is a construction of capital through commodity production, free labour and wealth, which produced the ontological diversion of capitalism in the form of immanent capitalism – which would be fair to regard merely as pseudo-immanence[147]. And as such, without a sufficient reason, the transcendental justification has been created along the way: 'a Capitalist' or 'invisible hand'. It is this unforeseeable contingency which has created the narcissistic belief in philosophy and art, where, in the analysis of power, we feel reassured by the usefulness and reason for these thought-forms. Where capitalism as philosophy turns the world into immanent capitalism, there art as philosophy may turn everything into art.

147 "[B]y discovering the 'real' or non-Decisional *a priori* for the 'ideal', Decisional *a priori*, non-philosophy determines philosophical determination. It discovers the Real, radically unobjectifiable condition for Ideal objectivation" (Brassier 2001, 89).

Extension 4: The Capital Orthodoxy

Chance and improvisation were the structures used in *Loop Variations* and *Astronomer: experiment*. There was a strong emphasis on chance as a device, which is only a 'caged freedom'; where the cases not permitted by the structure are omitted, and thus constitute 'metaphysics of chance' (Meillassoux 2011, 231). In this respect these practices – in contrast to the more contingent *Schizoproduction*, for instance – were modern and metaphysical, exploring the potentials of the World. There are *set* number of possibilities, the non-actualized cases of the set of possibilities to be actualized "under the condition of given law" (ibid.). Virtuality, however, is "a becoming which is not dominated by any pre-constituted totality of possibilities," (op.cit., 232) and does not only actualize potentialities. Such cases of virtuality in *Schizoproduction* are not determined by chance or clearing out potential, affective capacity and, therefore, they do not appear from an unconscious, veridical background – which would conflate them solely with the predetermined set of cases – but these cases are related to the distinction that "such cases irrupt, properly speaking, *from nothing*, since no structure contains them as eternal potentialities before their emergence" (ibid.). However, can we argue about such a thing in artistic practice without setting a speculative hypothesis? Should we think that the anterior situation was somehow manifested in the material level of the new event, however weak to be detected? Or, would something in the practice be irrupted *ex nihilo*, leading to the "acceptance of an intervention transcending the power of nature," or would the practice succeed in being so radical that in this case "it brings forth a virtuality which did not pre-exist in any way, in any totality inaccessible to time, its own advent" (op.cit., 235)? It is the principle of sufficient reason which is being called into question here. Everything may become completely other than it is now, but we are convinced it will remain identical to what it is at present. It is because the context remains the same for us to represent something

to ourselves (Meillassoux 2008, 89). It is the set conditions which were the centre of 'institutional psychotherapy' and schizoanalysis, too. May something new take place in practice or performance? The answer from Guattari relies fully on the critique of the institutions: family, asylum, academy, gallery, museum or factory. Quentin Meillassoux' argument begins from the critical argument on experience and epistemology by David Hume presented in the *An Inquiry Concerning Human Understanding* (1748) where he argues that "[t]hese ultimate springs and principles are totally shut up from human curiosity and enquiry. [...] Thus the observation of human blindness and weakness is the result of all philosophy, and meets us, at every turn, in spite of our endeavours to elude or avoid it" (Hume 2007, 22). We may understand the principle of an event, but we are foreclosed from the reason why this is so, or that there is no ground for the necessity of laws.

Reason is incapable of providing a basis for the assumption that something is Real. In relation to immanent capitalism, reason functions by axioms, which in the same case produce principles, which are completely arbitrary or, like Hume's billiard balls, might produce a hundred different events that they are conditioned to do in set conditions. Can we argue for practice which would regard objects, beings and matter in a way that is not in relation to our thinking, foreclosed from our thought, and on what terms, if this were possible? Is the foreclosed Real inaccessible to thought, or being indifferent to thought cancel the possibility of practice? Or what does the term 'performative' philosophy mean in this sense, in relation to artistic practice? Would it mean both being performative within the institutional terms, being the World, and performative without sufficient reason, alongside the Real? Following Meillassoux (2008, 100), there is no reason for the world to remain as it is and not otherwise. Could practice be a form of thinking where anything may be possible, but unnecessary? That artistic practice would not be based on chance or necessity but on possibility and indeterminacy, the contingency of laws and not chance. We should regard artistic practice as an event, or advent, where the improbable and indeterminate befalls us, which *finally* ends all the game (op.cit., 108).

Artistic practice in these heretical terms means practice after the game is over[148]. There is no economy or exchange of things taking place, except on the level of the World and capitalism. After the game is over, there is the performative,

148 In other words, this is to consider the world not in terms that it is for us, our construct, nor in terms of world-in-itself, which according to Eugene Thacker (2011, 4-5) would even in its inaccessibility be turned in a co-existence with the world-for-us. Therefore, we should consider the unprecedented and indifferent world-without-us.

which is not dominated by the pre-constituted totality of possibilities. Again, as in my third proposal, it is always a partial possibility, which needs to take into consideration the conditions and conditioned of the World. However, we can speculate on the practice in a way, that whatever there is exists indifferently to my thought, actions or experiences. It is the radical immanence not designed for humans or by humans, and remains so – notwithstanding our actions and attempts to make it be something different. In this regard, practice may be regarded as 'non-art', as in Laruelle's non-philosophy[149]. That is to say, we cannot *think* of art as the radical immanence of the Real, notwithstanding the fact that there is human thinking about it. It is not a thing which would have existed prior to human thought, *for* thought, but absolutely indifferent to it (op.cit., 122). That is to say, there is a world without a relation, or it is a unilateral relation, where the contingent chaos, objects, material and radical immanence are indifferent to us and our thoughts and actions. Art does not exist in the Real, but art may perform alongside the Real.

All the reciprocal relations such as co-operation or processual practices ought to be regarded through the second proposal as being functions within the limits of potential, and through the third proposal of dualysis: the Real is indeterminate and indifferent to processes and collaboration, while we inevitably produce them. Co-operation and collaboration are speculation in the World, but in the third proposal we may regard them without a sufficient reason, as such. Capitalism creates conditions where sects and orthodoxy contest each other in respect of the true thinking of the World. It is so because capitalism has created this world, as it is, and on these terms it has set economy in the centre, which requires co-operation, collaboration and processuality. It will allow a proliferation and multiplication of sects, because it is in itself the transcendental unification of all. Capitalism is always *sufficient* capitalism with a reason. Srnicek (2011, 175) writes how capitalism in the form of affective and immaterial labour has no outside, and that "resistance cannot place itself in an external relation to capitalism and, instead, tends to work solely with immanent tendencies – tendencies that are unfortunately all too easily reincorporated within capitalism." Immanent capitalism constitutes the Word and makes everything its material for valorization, including dissident sects and fundamentalists. Srnicek continues that any practice based on the Decision is so

149 Not non- as in negation of artistic practice, but as a practice where everything may be returned to the last instance, and avoid any system of "system of sufficiency", illusion or hallucination of the Real. (Laruelle 2009, 37)

hapless in changing that "it can reconfigure aspects given in the world without being able to transform the mode of givenness of the world" (ibid.).

Any artistic practice or research within this mode is capable of producing endless amounts of interpretation, commentary, critique and interventions, which will obviously affect the socius, but will not affect the *modus operandi* of immanent capitalism: it may change the World without having any relation with the Real. Srnicek uses the term 'multitude' introduced by Negri and Hardt in a way where he proposes to disengage multitude from its relation with capital and proposes that multitude is "an axiom determined-in-the-last-instance by the Real itself [...] prior to any enmeshment in Marxist discourse or systems of social relations," (op.cit., 176) such as 'class' or 'proletariat'. Multitude performs in the Real but we cannot say what it is, if not only an axiom. In contrast to this, the multitude proposed by Negri and Hardt is creative and simultaneously organized by immanent capitalism in the collaborative and pseudo-radical processes appropriated by the axiomatics of capitalism. It is multitude limited by potentiality. They claim that there is "no longer an outside to capital, nor is there an outside to the logics of biopower," and aside from the utilization of creativity, there are also the places of exploitation, in which "we need to understand exploitation on the basis of the specific sites where it is located and specific forms in which it is organized" (Hardt and Negri 2004, 102). In similitude the multitude as a 'creative class' is perfectly compatible with immanent capitalism. This is the world of cynicism and opportunism in any institutions, and it is here that schizoanalysis finds a function. But, it is here that my doubt about the possibilities of the multitude in practice fails, too. I can clearly state that in artistic practice – and in any other performances – there is a sense that such an enclosed world of capital is an illusion. Thus, we have been searching for the alternatives in myriad locations in the World. Therefore, it has been a significant finding of the Laruellean non-philosophy to reconsider whether it is going to be found in the World, after all.

Non-philosophical thought offers no "positive prescriptions for action, or values for motivation, or grounds for certainties [...] the Real provides no comfort to political or ethical ventures" (Srnicek 2011, 179). We are both determined with the Real, and also as potential performers in the world, through the Decisional thought forms and structures. At certain moments "the self-sufficiency constitutive of the world becomes less than certain, thereby opening the space for the Advent" (op.cit., 181) and and thus practice inclined for this may only attempt to constitute necessary conditions for performatives not dependent on the capitalist socius. Can we gain something from the undetermined foreclosed Real if we are

able to create some uncertainty about the self-sufficiency of immanent capitalism and the thought-forms of such philosophy? In anticipation of the Humean formulation of the ontological problem, Meillassoux (2011, 225) has argued for a similar venture: "Is there any way to justify either the claim that the future must resemble the past, *or* the claim that the future might *not* resemble the past?" As long as we believe that there is a reason why things are as they are, we will continue to maintain the belief that "there is an ineffable reason underlying all things. Since we will never be able to discover or understand a reason, all we can do is believe in it, or aspire to believe in it" (Meillassoux 2008, 82). This is the case of immanent capitalism – or capitalism as transcendental philosophy – and it is the case of the 'critical art practices', as well.

I started the written part of the research with an argument, that there are directives or summons from immanent capitalism and that there is correlation between anything that I do, believe or perform in this context – the orthodoxy of capitalism. In order to finish this text, my aim is to argue for the above-mentioned thoughts, which are not based on correlation or a sufficient reason in artistic practice. We should regard practice in terms where everything may collapse or emerge for no reason, "by virtue of the absence of any superior law capable of preserving anything, no matter what, from perishing" (op.cit., 53). How can one perform without a sufficient reason? How can one collaborate without relation? And how can one confront the face of the other, which is not there for me? We should regard performance, collaboration and processes in a way that they may or may not have a reason to be. This is the unprecedented event that I encountered in Bytom and in collaboration with Valkeapää and Santiago. The beginning of our collaboration and amorous relationship with Karolina Kucia was such an unforeseeable event that it aroused anxiety, since it did not fit in with certain institutional categories of artistic practice. What I am trying to pin down is that which we often describe as precariousness or panic may be a friction produced by the lack of preconditions or sufficient reason. What seems to have been rather speculative in the third proposal of thinking alongside the real, without a reason, may in fact be more generic and ordinary than a singular event. In practice we encounter an advent in collaboration, co-operation and processes as the unexplained arrivals that are given without givenness, but it is the orthodoxy of capitalism, or any other transcendental forms of thought, that creates events: that is when Tero met Karolina, etc. In performing alongside the real, there is no flux or becoming; no alterity and loss; no non-existence or potential, but only indeterminate 'strangeness' and the darkness of the unprecedented material. But

the "universe is deaf and blind, we can do nothing other than love it and assist it," as Laruelle (2012b, 403) poetically states in a short text "Universe Black".

If immanent capitalism summons us to perform, where does the possibility for resistance lie? In the first proposal of an answer the resistance is something concrete and not only a speculation of resistance. There is no doubt for an action, in order for us to overcome the exploitation – nevertheless, it has no end. Moreover, resistance is an axiomatic of immanent capitalism to be resolved through the dyad between capital and multitude, orthodoxy and sect. In the second proposal the capture of potentiality by immanent capitalism is under threat[150]. It is not the straw man of the Capitalist who is threatening, but it is regarded as an immanent assemblage, without an outside as Negri and Hardt argue. Here, 'We Are the Problem', so to speak.[151] Artistic practice takes a position, which is rather different from the first option, where art is rather a tool for resurgence. In this second proposal, artistic practice is in a more complicated relation with other forms of knowledge production, carnal knowledge and affective capacity, but it is tied to limited access to potentiality and in constant struggle with the governance of this access. Let us say that the move from the first proposal to the second is the same that is from suffering to struggling. At this moment, the third proposal is rather in a propositional form. Immanent capitalism has only a 'relative' immanence (or pseudo-immanence). The benefit of this is to regard artistic practice as a thought-form or one of the forms of virtualization. "All thoughts are equal," as John Ó Maoilearca writes (2015). Artistic practice does not want to articulate anything about the Real, but neither will it believe that the future will be identical to what any present moment proposes – it seeks no miracles or affirmations, but aims to create conditions for the unprecedented. The problem of the third option is that it may not be able to propose any obvious resistance to immanent capitalism. Nevertheless, artistic practice would not be tied to capital orthodoxy, but would consider itself as a heresy without a reason or territory.

150 "It is not easy to say whether the humanity that has taken upon itself the mandate of the total management of its own animality is still human, in the sense of that *humanitas* which the anthropological machine produced by deciding every time between man and animal; nor is it clear whether the well-being of a life that can no longer be recognized as either human or animal can be felt as fulfilling" (Agamben 2004, 77).

151 "The real problem is not only something external to us – like neoliberalism, financial capitalism, greedy bankers and their henchmen – but it is already in our hearts and in our minds, in our relationships and in our friends. The real problem is that my work merges with my personality, transforming it into a kind of black hole which exhausts me, forcing me to be capable of my own capabilities (to co-operate and create meaning, to be inventive and independent" (Virtanen 2011, 63).

Extension 5: On Collaboration

Co-operation and collaboration take place within an assemblage, that is to say, an assemblage provides the co-operative function. Collaboration in institutional settings, i.e., in immanent capitalism, is normative and interpretative. I remember sitting in a couchette of a train waiting for it to leave from Katowice to Warsaw after my first workshop in Bytom, and feeling despair and anxiety. I had had a hard time applying Guattari's four ontological domains of Machines, Fluxes, Territories and Universal References to the workshops and the materials I had collected. I had set the workshops a fairly rigid system by asking the participants to draw diagrams of the material and energetic flows in the first session. The question I posed in the workshops and in my collaboration with people in Bytom was functional: how does something work in the specific context of theirs, a post-industrial town of Bytom? I had created a pseudo-scientific model or a metamodel – a model of the systems – of transcendental interpretation and analysis. Artistic practice requires one to respond to the summons of collaboration and the co-operative nature of art. The practice is a functional operation. The problem was that the assemblage – for instance, the social centre in the Bobrek neighbourhood – was not the same as the academic institution of the Theatre Academy, or my studio. In my practice I had kept my eye on participation and collaboration so tightly that I had missed the fact that it was only part of the picture. Social, collaborative, interpretative, argumentative or participatory elements are part of the function given me through the summons of immanent capitalism. They are functions which mould artistic practice and collaboration into virtualizations and transcendental models. Collaboration has a similar relation to the foreclosed Real as do architecture and buildings. The walls of a building have a unilateral relation with the efficacy of the space it holds within itself.

Artistic practice in the context of immaterial labour does not produce material objects such as paintings, sculptures or installations, but it creates virtualizations. Practices such as performance have functions, rather than results, in

the processual assemblage of immanent capitalism. These functions also take forms of resistance and mutation. These functions have economic relations. We do not need to know *what* art-work or an artist does, but we can evaluate the effects of practice as a function. The amount of variation, mutation and modulation is infinite in this context. Artistic production follows the decisional form of philosophy, where it interprets, comments and argues for anything taking place in the context of immanent capitalism. I recognized this in my encounters with the people in Bytom, where my function was different than at home, that is to say, I recognized how suspicious I was as an artist. As an artist I could visit places like Bobrek in Bytom, or the coalmine in Bytom, to make field notes through video or photographs; I could ask someone to tell me his or her life-story, and in the end a project would come out of these conversations and affective encounters. I might consider that the performance which was a result of these encounters had a form of resistance; that the performance produced a virtualization of the Real or that, in the end, it was the encounter which had the most significant result in Bytom, and the rest was mere speculation. These material encounters had unprecedented elements, which were never seen in the performance, too. We can witness or we may only speculate on these contingent events as being virtualizations of an unprecedented matter. My point here is that anything that was regarded as new follows the second proposal in the previous chapter of emerging from potentiality, and as such being a virtualization in immanent capitalism. Performance may take place in a milieu with heterogeneous affects and non-discursive relations, but we are still comprised of a predetermined set of cases and chance, instead of unprecedented matter. The artist is asked to be reasonable in his or her encounters, processes and co-operation with other people.

Collaboration is an operation which produces new material, carnal, affective, emotional, cognitive and discursive arrangements in the socius. As such, this operation takes place in capital immanence and in the world. In this context, the processual of material and immaterial labour transversality of the subject groups is turned into self-management and facilitation of a group, which create subjugated groups instead of groups that are aware of the potentiality. In this context, the shared contradiction of all participants in collaboration is that we are all 'ill', as Gary Genosko (2002, 61) refers to Jean-Paul Sartre. He points out the importance of transversal mobility between territories, creative lines of flight and the self-engendering auto-production (autopoiesis) in this context (op.cit., 55). It is through transversal means that a subject group may be able to recreate themselves while being mobile between new territories. One could say

that transversality *is* schizoanalysis in that it maps processual subjectivity as non-imitative practice where it *is* the map, which engenders a new territory, in contrast to interpretative reflections (op.cit., 56). The subject group in collaboration creates new maps of subjectivity, while the subjugated group of individuals creates refrains and imitation of a form. Such a transversal practice proposed by Guattari and Genosko would map out the processual subject or a subject group, instead of simply mapping out what has happened before, mapping out the consistency around new quilting points.

From the point of view proposed by Deleuze and Guattari (2003, 320), the process is continually interrupted and turned into representations, which turns the process into a structured function, or the processuality of the singular into subjugated groups, crowds and subjects. However, this process is inseparable from the cuts, and interruptions of the capital structuration. It is not a process which would produce schizophrenics, but only a process that is an antipode for the paranoiac method of reactionary fascism (op.cit., 379-80). The question they asked with Jean Oury was this: if there was a need for community as a structure, even in the perverted way, did subjects "suffer from the process itself, or rather from its interruptions?" (op.cit., 318-19). They claimed not to have a need to interpret a process, but only noticed its interruptions, blocks and resistances. However, to turn this into a 'method' for artistic practice or for collaboration immediately produces a resisting device for the process itself. Thus, the process of transversality and collaboration proposes a focus on the 'molar' structures, rather than on the virtual, partial-machines and their conjunctive or disjunctive synthesis. The process is inseparable from the cuts and resistance and there is no method to get away with it. In their perception of a process, Deleuze and Guattari propose that "the revolutionary machine, the artistic machine, the scientific machine, and the (schizo) analytic machine become parts and pieces of one another," (op.cit., 322) that it is in a significant way only a process, and production is what matters. However, in the context of immanent capitalism, this structure serves as a seemingly infinite limitation. The present conditions of the experimentations are based on a gut feeling and on how they are compatible with immanent capitalism[152]. In other words, these processes adhere to functions and consistency, calibration and compatibilization in order to function within the

152 Here, Deleuze and Guattari (2003, 309) do not consider partial as something being an extensive part of a larger aggregate, not incomplete, but "toward a concept of the partial objects as biased, evaluating intensities that know no lack and are capable of selecting organs (molecular) [...] where the connections are transverse [...] since this matter that serves them precisely as a support receives no

structure of the larger assemblages. These are decisional and interpretative structures embedded in the system, which may simply appear in the form of doubt: 'What do you mean?'

Still, can we ignore the immediate discrepancy between the institutional psychotherapy of Guattari with groups of people who were ill, alienated or outright militant and the difference between the collaborative art practices of the twenty-first century? We can find several crossover practices such as Lygia Clark's or more recently the one by the Ueinzz theatre group in São Paulo, among some others. But, in these cases, there is a conscious decision to at least partially ignore the request for the efficacy of the art world, and thus they have militant aims to revolutionize the world, at least partially. However, in contrast to this, the group of unemployed women at the workshop in Bobrek clearly articulated, in a poignant way, my careerist ambitions as an artist. They could easily recognize how collaboration in the artistic fields is bound up with economy of exchange. In this sense, artistic and collaborative practices ought not to be regarded in respect of insurgency or healing, but as economies of social visibility and identity. The concept of collaboration has a different meaning when used in a workshop environment, and in relation to a project, which is more limited with required efficacy. Collaboration functions through decisional thought-forms, where 'confidence' or 'trust' are created through a transcendental apparatus of interpretation and representation, i.e. ideal group forms and norms. However, owing to the continuum of crises in the twenty-first-century market economy, there has been a renaissance of collaborative experimentation, which has very little to do with the relational aesthetic of the 1990s but more with the radical and militant practices of the 1960s. We need to notice a difference between a collaborative practice, which has a dichotomy between the group and the One, and the institutional demands for a subject group or subjugated groups. However, these dichotomies between practice and thinking are irresolvable.

specificity from any structural or personal unity, but appears as the body-without-organs that fills the space each time an intensity fills it."

Extension 6: On Process

At a TAhTO research school meeting a certain Mick Wilson (2011, n.p.) asked us to set ourselves a few simple questions, prior to a project. What are you trying to find out? Why is it worth knowing? How do you go about finding out? How will you know when you have finished? These are preliminary questions, not only to set a project, but to impose a setting determined by an institution. Here, we need to regard an institution as an organizational device, or an assemblage, which has a function, and not as a physical building – which is an obvious change in the era of post-industrial and immaterial labour. An institution is an assemblage, which has functions, performatives and axioms, which in turn are processes. In a sense, an institution is not a superstructure, but a function, which follows a principle of subjectivity (Althusser 2005, 204). Therefore, such a function of an institution produces an epistemological correlation in the process, or 'overdetermine' the process. Then, we *know* that a research process is an institutionalized process of knowledge, where my question is rather a decision, if not an imperative: I am going to find out something and it is worth knowing, because I decide what the particular correlation is between the process of knowledge and the *real* process. That is to say, an institutionalized process of knowledge decides a correlation between the real process and the knowledge-effect process. This is an internalized principle in artistic research, and as such it creates confusion, since the real process – for instance a casual meeting with unemployed mothers at Bytom or a lunch-break with Valkeapää and Santiago – is not a process of knowledge, but only after this principle. The term 'process' has become so ubiquitous, that it is fair to say that it is one of the most significant aspects of immanent capitalism, aside from co-operation.

Then, what can we gain from the distinction between the *real* process and the process *of* knowledge, where it is the latter, which creates the distinction, where the real process is primary to the process of knowledge, by the "knowledge-effect produced by the process of knowledge in the process of correlating

(*dans le procès de mise en correspondence*) the process of knowledge with the real process" (Althusser 2005, 265; Hallward 2011, 138). The production of knowledge is produced by the institution. Artistic research is institutionalized in the sense that research is a function which has an effect on knowledge production. This research is not only a correlation, but practice in relation to principles, economy (and exchange) as the determination-in-the-last-instance. It is a different knowledge that a person in the audience will make out of the performance *Astronomer: experiment* or *Man-a-machine: schizoproduction*, than I do as a researcher and an artist. Our processes of knowledge are always in some ways institutionalized, since this is one of the main functions reserved for not only artistic production, but also the reception of art. We are not merely 'experiencing' an artwork, but we are in the process of knowledge production. We can never know any 'truth' about a process, but only our relation with the process and our correlation with the process. There is frustration and anxiety embedded in the process. The institution of a research study created tensions, or certain requests needed to be fulfilled: what will you find out, and will it have some use for others? Who are these 'others'? In this context of immanent capitalism we regard our relations and experiences through terms such as 'transaction', 'exchange', 'value', or 'economy', or 'open-ended', 'self-organizing', or 'organic'. However, these terms reduce the indeterminate chaos to a process or organization, *oikonomia*: a system – ants are not organizing their nests, but they are reduced to agencies from things.

How will this be regarded in terms of artistic practice and performance? The processuality is a reduction of the indeterminacy, and it is conceptualization of the contingency. A process has nothing to do with any originality or authenticity, but it has a function of transaction. In processual practices such as improvisation or experimentation we are looking for an abundance of things colliding and moving in space, which provides the experience of an event: the more abundant and 'organic', the more heterogeneous and bifurcated, the more a process has a function of authenticity. It is this desire for chaotic processes which explicitly signifies the decisional structure of artistic philosophizing: the aristocratic and correlationist view of oozing out something 'real' from a process. In a scientific process in the lab, we do not interpret but aim through falsification, while in the artistic processes we always interpret what has happened. Artistic processuality rarely falsifies its own methods. Thus, artists like me narcissistically claim to produce 'knowledge' when we have a workshop with people in Bytom, a practice period in São Paulo or an improvisational workshop with doctoral students at the University of the Arts. I am producing knowledge, but I still do not have a

relation with an object in front of me, which I have signified as a laptop. I hallucinate all the time, and claim to have done research about the Real. I have travelled thousands of kilometres presenting my work, collaborating, investigating, but I still cannot tell if any of these events were real.

So, can things exist without my thinking about them? Is there a process without me deciding that there must be one? I do not think so. The Real has no processes, but only contingency and indeterminacy. The process is signification or function given by immanent capitalism in this epoch. The process has the utmost important function. I must ask myself how much my practice and research have this function of fideism, to conceive an imaginary relation with the inconceivable Real; why do I consider that this process of knowledge production is worthwhile for the general public or even for mankind? There is desire in the process, since it functions through conditions and the conditioned: things are turned into concepts, indeterminacy into process. It is the desire for immanence, the desire for truth, the desire for art and the desire for revolt. The connection with the object of desire and the subject is done by desiring machines, which are not to be controlled by conscious choice or decision; they work and function through conjunctions and disjunctions. Desiring-machines have three parts: "the working part, the immobile motor, the adjacent part," which makes three syntheses of "the connective synthesis of partial objects and flows, the disjunctive syntheses of singularities and chains, and conjunctive syntheses of intensities and becomings" (Deleuze and Guattari 2003, 338). The desiring machine is not a metaphor but it is a production of three parts; "production of production, the production of recording, and the production of consumption" (op.cit., 41). Here, a partial object can be seen as a virtual object, which does not relate organs to organisms, and thus they produce a body-without-organs – an unending process of desire (Young, Genosko and Watson 2013, 232). A partial object is never given an encounter in reality and therefore it may only resonate with the Real (op.cit., 230). Therefore it is obvious that the desire does not equal the desiring machine, a kind of immanent machine of virtuality. The desiring machine is the function of immanent capitalism, where the expression of this machine working is the desire. The partial objects are not lacking consistency, but always connect with full intensity, and have no lack. The desiring machine is not a shattered or fragmented entity, but creates chains with other forces, intensities and weights (Deleuze and Guattari 2003, 326).

Following this argument on desiring machines, we may consider an option for an artist working in these conditions, where one does not search for connec-

tions to be interpreted, but functions more like a mechanic. A mechanic does not only fix, but retunes and estimates, only keeping in mind that a vehicle should maintain a function. However, since the desiring machines are not fixed entities like a car or a motorcycle, but virtual and immanent, the functions may also be unprecedented; the mechanic does not only fix but also calibrates and facilitates a space for particular conjunctions or disjunctions. Artists as 'schizomechanics' do not aim to heal or change, but record and facilitate a production which he or she does not fully understand. A mechanic does not consider that he or she has *invented* the vehicle, but only maintains and facilitates the space for a certain consistency. Obviously, this is related to the second proposal, of working within the assemblage of immanent capitalism. A mechanic may not leave the shop, and he or she may not work properly without his or her tools. Desire is a social production and based on thought forms of decision, which swing between immanence and transcendence. The desiring machines are given attributes in the socius and inversely the social machines are inhabited with the desiring machines such as lines of escape. In the process, the functions of desiring machines are turned into investments of interest, and simultaneously lack, austerity, denial and repression are produced.

A process is a virtualization of the Real. A process is a conjunctive and disjunctive arrangement. In my practice there has been a desire for butter, coal, tables, chairs, water, blankets, gym balls, bodies, words, walking, pain and solitude, among many other objects of desire. All of these desires are in conjunction and parallel with the axiomatization of regression, sublimation, infantilization, auto-eroticism, self-destructiveness, obscure, or abnormal. It is the partial objects of the desiring machines which resonate as difference in the repetition, and thus desire does not cease to produce machines (Young, Genosko and Watson 2013, 230). The partial objects of desiring machines are related specifically to the intensity and not to the signification. In the performance a partial object is disguised – repressed – and is not designated as original. If we regard the desire of an artist not in relation to the material but desire in the assemblage – desire as decision – then the artist is parallel with the philosopher. There is a desire in the artist to claim that the family is the cause and the end of the institution, or that factories are prisons, or that the office for an artist to write his doctoral research in is a productive incarceration, or that lying on the floor to converse with a head-size granite boulder is presence, or to explode a fire-extinguisher in the enclosed space of a performance art festival is a revolt; or to invite politicians to a public debate with artists about the present state of the cultural policy are

desire as philosophical in the decisional structure. They are functions produced out of desires. These desires produce affective communities, in regard to potentiality and exteriority. An individual artist is a knot in the function of desire, in the decisional structure of potentiality and intensity. A process is created through these intensities, functions and structures from within the assemblage. How, then, would this 'schizomechanic' of an artist regard his or her investments and the desiring machines? Can we move schizomechanic from the second proposal, from inside the assemblage and from the economy in-the-last-instance to the radical immanence of the Real?

Laruelle argues for moving away from the chaos to the Real; to the "immanence radically lived," (Mullarkey and Smith 2012, 33) which is not something external, but still foreclosed and from which we must be thinking. The radically lived Real is not what we think about. A chaos from this point of view as the Real is what we radically experience, and not *more* intense, but generic. Artistic practice may cease to have a function for philosophy, and it may cease to have a similar philosophical turning everything into art in a narcissistic vanity. However, it is immanent capitalism which requires these lavish processes and singularities for the economy in-the-last-instance. It is a process and "circulation of knowledge and individuals," in the World or globe; the radically lived practice, a non-processuality, is generic and in unilateral relation with the Real, where One is "as Stranger against capitalist-and-epistemological sufficiency," a stranger instead of marginality or a minor (Laruelle 2011, 240-242). Philosophy and art are a move from the singular and intense, minor and schizoid, towards a new articulation of the generic, which we may call non-art practised by a Stranger (or One, but not the essence) in unilateral relation with radical immanence.

It is the institution as an assemblage which hosts the processuality and co-operation. The institution is the host of heterogeneity, bifurcations, singularities and contagions. It is not the same institution as was targeted at the 1960s and 1970s art practices. The contemporary institution hosts revolt and compatibility, which functions on the principle of swallowing up the artist. The research is processual practice within the institution, which produces subjectivities instead of consumerist individuals. There is a constant implicit request for the institution to define what artistic research is, which creates a sense of pressure and may also produce a sense of flattening out more radical questions, in order to fit the paradigm. It is in symmetrical relation with the chance of labour systems to axiomatic capitalism, where it is necessary to see that it is in constant movement, and thus it is producing uncertainty and discomfort, as a form or management.

When the institution is a live, innovative process, then how would I know whether my research writing was *enough* to be regarded as artistic research? How would I know whether my practice reflected the theoretical aspects in proper accord with 'contemporaneity'? When did the encounter become a process, and when did the process become distilled practice, which in turn was given the form of performance art in Bytom, São Paulo, Berlin or Helsinki? When did it get stratified from the billowing flux of affect, carnal Real and Eros? There needs to be a serious negation for the request for co-operation and processuality, in order that we may recognize the billowing movement, which sets us adrift into virtualization, away from the determination-as-the-last-instance of the Real. This is an art of negation of the World.

The position of institutional critique easily locates itself in the strategies of negotiation between the neoliberal economy and subjectivity, for it is the production of subjectivity, the precarious one, which is the function of the institutional assemblage, writes Hito Steyerl (2011, 492). From this point of view the critique of institutions, or rather a need for an institution of critique is aligned with the change from the Fordist economy to the immaterial and neoliberal market economy. Critique points out the struggle between the subjectivity and the economy as the apparatus of capture. It is the institution which enables us to understand some practice as research or practice as art (Fraser 2011, 413). Research and art practice are thus fundamentally social, and furthermore determined by the economy as the last instance, too. Collaboration and processuality need to be regarded with this critique of institutions, as well. It is not sufficient to focus only on the subject and institution relations, since we are then trapped in the systems of exchange, the assemblage. A critical position also requires a regard for the contingency of the Real, interdependent of and foreclosed from market, economy, subjectivity and exchange. Artistic practice is a critique of the processuality itself, but also indifferent to this critique, and a move from suffering to struggling.

The closest and the most immediate conundrum for the performance artist is his or her own body. The body is an institution, or institutionalized with its organization and the observed processes. The body is a site for sufficient reason, critique and curative practices. However, practice, art, and philosophy may not penetrate the carnal and foreclosed body. Practice cannot do this by thinking or through interpretations. There is no becoming-something from the foreclosed carnal body and the radical immanence of the Real. In stark difference to Deleuze, Laruelle proposes to think of a "One that is deprived of any fold, which is immediately given, radically open and forever unfoldable [...] it is One which has no

feeling of difference or becoming; it is generic, radical immanence, not exceeded by the impersonal life of becoming," as Marjorie Gracieuse writes (2012, 49). It is the 'dark' wordless identity, from which all interpretations and processes emerge (op.cit., 50-51). This body is not a body without organs, becomings or modulations. It is not a 'living' or 'lived' body; it is not a body to *experience* in the 'liveness' of a performance. None of these applies, but only as *a posteriori* interpretations, and thus virtualizations of the body. It is not an 'extraordinary' or 'skilled' body, but always generic. It is this becoming or the desire which determines a One-in-real in to exteriority, turning it into a 'crowned being' (op.cit., 54). The body heaps up an aristocratic ontology of being.

EXIT

Struggling for advent or departure

I think the door has been open all the time, left ajar, or perhaps the door has been lifted off its hinges. The exit seems to me like a riddle or a *koan*. Can we exit if there is no exteriority, or if we may exit, we can never say anything about the outside, without immediately being put back inside the 'institution' or 'assemblage'? I am still inside, but I am trying to regard this moment and right now I am reflecting on the famous story about the zen master Nansen Oshō (748-834):

> Nansen Oshō saw monks of the Eastern and Western halls quarrelling over a cat, maybe if the cat has Buddha nature, or something else. He held up the cat and said, 'If you can give an answer, you will save the cat. If not, I will kill it.' No one could answer, and Nansen cut the cat in two. (Sekida 2005, 49)

This famous *koan* is revisited by the zen master Dōgen Zenji (1200-1253). Dōgen (1971, 9) says:

> If I were Nansen I should say, 'If you answer, I will kill it; if you don't answer, I will kill it.' If I were the monks I should say, 'We cannot answer; please cut the cat in two.' Or I should say, 'The master knows how to cut it into two pieces, but he does not know how to cut it into one piece.'

At the end of the story, Nansen tells about this incident to Jōshu, who took off his sandal and placed it on his head, with the result that Nansen declared that through this action the cat could have been saved. With this story, I do not want to make an allusion between performance and zen practice. What is significant at this point of necessary departure is that it is both a hallucination and a quest

for struggle, and, as such, it is a performance or, rather, it is performative practice as-if thinking.

A performance which does not create a definite outcome or avoids a decision does so in these minor moments, which express themselves as ruptures. For instance, the performances located under the rubric *Schizoproduction* were all physically, affectively and emotionally taut and nervous processes. It is the decision which takes the form of mimetic identification in order to produce a result, or in some cases amazement of the event. We may find these moments often 'mysterious' or 'enigmatic', which only hides the virtualization that is taking place in response to the unprecedented appearance. In a certain way, we are contaminated by the event, that is to say, by the exterior function invading or mutating the performance. In the *Schizoproduction* performances I needed to improvise, mutate, modulate or use other skills to create a function. However, in the context of performance art, we do not often search for the same kind of virtuosity that we are looking for in management or on the stage of an opera house. I proclaim that first we are searching for the more gregarious or common affective, emotional, physical or discursive capacities. Then, for the second interest in performance, we are looking for the presence, not of chance and accident, but of contingency – not something being real, but the unprecedented of the Real, that is, something we cannot witness, without turning it into a decisional thought form or argument. Thus, it is not *general intellect*, but it is perhaps something that can constitute a condition for the contingent Real. It is a *generic* performance, a subject out of place, a stranger – not universal or the other, but one in-the-last-instance. Thus, artistic practice or art ought not to regard itself only as a site for commentary, critique or innovation, which have already been executed with virtuous skill by stand-up comedians and talk-show hosts, which approach the generic and the general intellect of the socius admittedly with more clarity than art practices. Artistic practice should regard the term 'generic' in serious terms. General intellect is from the *world*, while artistic practice, unlike stand-up comedy or a talk-show, ought to regard practice as working alongside the Real, the foreclosed and radical immanence, and not only the immanent capitalism of the world.

I propose not to regard performance or the body as experience or as phenomenon, but as a material event, something that resembles a description of heating up a sauna, by the architect Tuomas Toivonen (2014, 136), when he describes the materiality of the darkness, "a material, physical darkness, filling the space, spilling out through gaps in the doorway, caressing every surface with its sooty

breath." The performance is a material advent, but there is a *decision*, where a performance will become something, an event. Something it will come to be – unified and argumentative, but there is a difficulty to keep the capacity to become incommensurable and unprecedented with the capitalist socius. In the world of immanent capitalism, potentialities, refrains, becomings, economic necessities and affects float in between the encounters. Some are charged with signification, while others remain as 'atmospheric', which, however, does not create any affective surprise or enigma. It is these encounters where the paradigm of collaboration and processual practices are constituted. We need to distinguish this from the material and foreclosed processes of radical immanence, where the processuality of immanent capitalism is bound to the dichotomy between material and transcendental. The request for function, axiom or signification is expressed as an anxious need from the participants to collaborate, and to participate in the world, as individuals. The possibility of collaboration in this context is founded on a self-regulated homogeneity, calibration, improvisation and compatibility, in the way that Guattari regarded the difference between subject-groups and subjugated groups in his research into transversality. Transversality relates to the distinction between the subjugated and the subject-group, where the latter's investments are revolutionary and penetrate the social field, while for the subjugated group they remain on the unconscious level (Deleuze and Guattari 2003, 64; Guattari 1984, 22; 2009, 146). Collaboration requires a desire to work together, and thus it is bound to exchange and economy, even with antagonist terms of an adversary.

A collaborative practice is bound to a capacity of becoming, which necessitates the Other, but at the same time creates an interpretative structure as virtualization. Here, determination-of-the-last-instance is economy, and not the radical immanence of the Real. The becoming is economic in the ontological sense. Here, we find functions of familialism, minor, molar and other aspects of immanent capitalism, and here we can recognize how the familialism is not confined to the single unit of a family, but has become a debilitating axiom in all systems based on collaboration. It is debilitating, since it was what appeared as a force in Bobrek, *Kafkamachine* or in the *Astronomer: experiment*. At the same time it is a hallucination of the system, a transcendental function, which requests psychologizations, coaching and group management. It is an irresolvable problem set by immanent capitalism. Artistic practice as collaboration works in between democracy and aristocracy, to produce tasks to which it is only able to produce functions and answers, in endless circulation. It is founded on the consensus of

intersubjectivity, where we are unable to think of anything that goes beyond our relations and correlationism.

We may see this as a double bind set for artistic practice and artistic research, where the narcissistic and aristocratic positioning can be regarded as individualization, aside from the total structures of biopolitics. It is this double bind, as it is for Agamben (1982, 12) being exclusion from bare life, *zoē*, which creates the city of men. Agamben argues that the exteriority of *zoē* is coinciding with the interior *bios* and thus it remains included through exclusion (op.cit., 12-13). It is a political theology where it is the sovereignty, which marks the limit and proves the everyday frame through exception (op.cit., 17-18). Exception is the exterior limit of capitalism, and the double bind in relation to the interpretative and transcendental structures of immanent capitalism. The sovereign or capitalism does not exclude by distinguishing between inside and outside, where relations are not such simple dichotomy as exclusion, but exceptions (op.cit., 19). The power of exclusion does not function through rituals, but "mechanisms of surveillance and control," (ibid.) through the techniques of totalization and individualization, which do not aim for exclusion but exception. In this double bind it is merely naïve to regard practice as natural, authentic or as a line of escape to *zoē*. Likewise, the concept of limit ought to be regarded not through ritual or liminal, and thus pragmatic, but as a point of negotiation and what is being excluded. The exception is not absent but present altogether.

My critique for the partially concealed judgement supporting the schizophrenic, the mad, the berserk, lines of escape, and the smooth thought, as a function for the artist, that the artist should have the function of a revolutionary, and is based on the need to consider practice more in terms of heresy, and to regard the limitations of our thinking of the Real. In the context of immanent capitalism, the artist is not a revolutionary, but a function. Only through considering this function as a relation and alongside the foreclosed Real and only considering this function embedded with a hallucination of the revolution do we then gain capacity for space, which may be not subordinated to capital, regardless of the notion of an unconscious 'revolutionary' desiring machine, which is in turn made into the investment of a reactionary type – 'revolutionary', which is a transcendental function. Desire is constitutive, but the unconscious libidinal investment is not necessarily itself revolutionary. A group of artists may have

revolutionary *interests,* but still invest desire in fascistic terms[153]. They remain as a *subjugated group*, which destroys the desire for production. In this setting there are no revolutionaries but oscillating movements between interest and desire, the attributed functions. To conclude, I want to reflect on the lines of thought that have materialized in this research project in performances, workshops, collaboration and text. From the beginning the desire and fantasy of systems has been both a device and a hindrance for the project. It is the danger of being imposed by the 'man of system'[154], where deviation from a plan may be disastrous.

At the beginning of this text I stated that my intention was not to produce a historical investigation of performance art but to look at it in several contexts. Specifically, my intention has been to apply schizoanalysis to performance art practice. It was due to my work with the mollecular organization on the topic of cognitive capitalism and, later on, with the new theory of psychoanalysis produced by Bracha L. Ettinger. I also wanted to embed the analysis of performance art by another psychoanalytical approach by the live art practitioner Anthony Howell. Therefore, the critique of cognitive capitalism or immaterial labour and psychoanalysis was the starting point for my research, and not only on the theoretical level, but in the way in which I started to create artistic works. One may trace a continuum from industrialism to post-Fordism starting from the *Loop Variations*, through *Life in Bytom* and ending in the experiments of *Man-a-machine: schizoproduction* and other performances under the rubric *Schizoproduction*. The question for the conclusion is to trace some of these tracks and changes, from the systems of schizoanalysis or borders of industrialism to the heresy and critique of co-operation and processuality.

In the end, can we transfer this knowledge, or *gnosis*, from artistic practices that I have presented in other contexts, or can I propose any kind of method or methodology for artistic research? My critique has been that these methods and methodologies are part of a system – whether it is academic or artistic – that proposes some new knowledge. What have I tried to find out and why is it worth knowing? Rather simply, all of these artworks and theoretical meanderings have been there to research the relationship between the present form of capitalism

153 Deleuze and Guattari (2003, 249) take the Surrealist group and the interest of André Breton as an example.

154 It was on many occasions of the mollecular organization seminars and meetings where Sakari Hänninen, the Research Professor at the National Institute for Health and Welfare, referred to Adam Smith, to 'be aware of the man of system'. See also *The Theory of Moral Sentiments* by Smith (1984, 227-234).

and artistic practice. It seems a grandiose project, but in fact it is more quotidian and generic. Furthermore, this research has been executed within an institution – first at the Theatre Academy and then at the Research School for Artistic Research at the University of the Arts. Moreover, all of the art works have been presented within institutions: galleries, festivals, events, seminars, and so forth. Without an institution, there would be no research, as such. The institution is not walls and ceilings, but it is an assemblage. Therefore, the starting point was to inquire: What is the ontology of *immanent* capitalism? First, my question was to ask if there was some alternative or exteriority for immanent capitalism (neo-liberalism, the global economy, affective labour, immaterial labour, cognitive capitalism). On a minor level, these questions were present in the notion of unprecedented and distressing emotions, affects and physical sensations in the practice. It was these minor moments of panic and distress which made me ask whether the body, which I later named as carnal, was part of my subjectivity at all. Following this, if it was capitalism that presumably produced not only the assemblages (institutions, schools, factories, prisons, etc.) but first and foremost the subjectivity, a sponge, then what is this friction between the body and subjectivity? If a carnal body is foreclosed from my subjectivity, then perhaps it is so with everything that I have considered 'real' and being occupied with immanent capitalism. Therefore the latest works in this area of research point at knowing this, and the near impossibility of producing any method or shared knowledge on this subject. However, my statement is that capitalism is not immanent, but only a transcendental form of occupation.

It is this occupation which is a contemporary form of biopolitical management: the control of the population, subjectivities, collaboration and live processes. It is a system with specific technologies controlling the affects, emotions, bodies and relations. Here, my artistic practice and artistic research are the substratum of potentiality, or in other terms material for innovative co-operation, which is based on the exchange of virtues or skills. Artistic practice and research are part of general social knowledge, *general intellect*, which in certain terms is being exploited. Therefore, my interest from this point of view was at first to produce resistance in my artistic practice and later on in the collaborative practices in mollecular organization, and elsewhere. It led to the project *~~Life~~ in Bytom*, where I was confronted not only with the crude results of the neoliberal economy, but also my personal anticipations of what a performance can do. General intellect has been transformed into social production both in the poor suburbs of Bobrek and at the research schools of the University of the Arts.

Everything is production. In the end, I have come to understand in an extremely slow manner what this actually means in practice and theory. What imposes the rule of production on life is not the Real, but the power of it lies in its transcendental and arbitrary nature. We cannot tell what that 'something' is, and therefore we have called it the 'capitalist', or something else which transcends the crude exploitation and use of force. Therefore, I conclude, capitalism is not real, but the consequences of this transcendental power are very real and devastating; capitalism is an orthodoxy based on faith. That is to say, it is not only *faith* that matters, but the massive organization of life which it controls.

I do not claim to have resolved these conundrums imposed on artistic practice and research. Rather, I have tried to map out the differences between, say, the avant-garde practice and its relation with trauma in the context of industrial labour and the State and our processual co-operation of immaterial labour and techniques of the self. Therefore my critique has been directed at practices which herald trauma or relations as subversive forces, but through these systems they are trapped within the industrial assemblage. Furthermore, it is the industrial – the institutions and subjectivity – where I have been learning my trade, as well. Trauma or revolt has been a significant point for my early artistic practice, among the whole generation of Finnish performance art. However, the 'relational turn' after the 1990s did promise a new vision, but was, in fact, the sign of a larger paradigm shift in capitalist production. Thus, the significance and potentiality of trauma or revolt started to decrease, whereas processes, social, affective capacity and heterogeneity gained more attention from artists and theoreticians. It marks a shift from industrialism to post-industrial, immaterial labour. However, one must regard this shift as gradual and not as a sudden change, therefore trauma and revolt still have a function in our context. Still, we are more imposed on by our affective capacity and neuroplasticity than emotions or real physical trauma. It is a move from revolt to the process of resistance and resilience. I want to say that it is a significant turn from the framed product – a performance – to the process – performativity. It no more matters what the artwork contains, but how it functions and is able to create or sustain processes.

Throughout this research, I have been keeping in mind the question of skill. What is the skill of a performance artist? He or she is not a virtuoso with excellent mimetic skills. I state that a performance artist is the artist of immaterial labour without specific skills, but with all the necessary and generic skill required in our context. These generic skills are affective capacity, carnal resilience and discursive articulation. Previously, I called a performance artist a sponge: re-

silient but flexible. One may call a performance artist a 'war-machine', as well, since these species are probing for the new, without necessary seeing with their eyes, but sensing with their capacities. These species of performance artists have only a limited capacity to handle the speed and complexity of the present form of capitalism. After all, a sponge-performance-artist is not only a concept, but a real and limited being. Thus, we feel exhausted, depressed, disillusioned and used. Practice is never only conceptual but real, that is to say, there is an apprehension of the virtual nature of immaterial capitalism.

Therefore, one of the long-standing methods, if there were any, was the method of metamodelization, which is at the core of the schizoanalytic practice. Such practice functions on the mapping of how a group creates functions and reasons for itself to exist. They are exactly those reasons which are quotidian practice in our present context. I would say that my success in utilizing schizoanalysis as a method was poor, which in turn signifies that schizoanalysis itself has been functioning throughout my practice and theoretical inquiries. Schizoanalysis is performative, and not only 'analysis'. We need to keep in mind that it was developed in practice, and not only as a theory. It is a tool for studying systems or groups, but as I came to notice, for instance in the project ~~*Life in Bytom*~~ or *Astronomer: experiment*, it is a bad idea to use it as a method. One of the significant uses of schizoanalysis was to regard capitalism not as an immanent structure, but as a system which keeps evolving. It is a tool for mapping out processes, but in my experience it does not function as a tool for producing them. In short, if you analyse, in this way, the twitching movements you can see in the video "Wywrotka / Capsizing" (2012), which was part of the Bytom project, and their relation with the working group and the people that I had met in Bytom, you will most inevitably create a block: theory but not a process. Moreover, I came to be very careful with the attractive jargon of Deleuze and Guattari: minor, becoming-something, body without organs, refrains or territory. At some point, I needed to clear out them altogether from my practice, in order to see whether the concepts truly meant something, or if they diverted the practice into more 'virtualized' terrains. However, this needs to be kept in mind with all of the jargon that this text seems to be infested with. I have tried my best to display rigour in their use and at the same time I have adopted a critical stance to see whether those terminologies have much use for artistic practice.

As I have said at the beginning of the chapter 'Foyer', and in relation to the book *Life: A User's Manual*, by Georges Perec, whose influence on my practice has obviously been significant, all of these passages, paragraphs and chapters

are filled with paraphernalia, which is not meant to be there to clutter the space. I have not tried to denude these occasionally musty rooms of theory and notes from practice. It is not only fragments, but in connection with the trope I used earlier, it is a text that is being stitched together from several quilting points. It has been my attempt to submit some evidence that the presumed immanence of capitalism as a sovereign power is a similar, extensive bag of stitches and lacerating cuts – a veritably remarkable invention of the twentieth and twenty-first centuries functioning alongside the indifferent and the radical immanence of the Real. Similarly, my starting point in regarding performance art at first from the perspective of psychoanalysis or schizoanalysis and in reflecting the practices of fellow artists and mine have lead me to a conclusion, where the power of these thought forms over practice may have purport, which disallow the knowing of practice. However, these capital forms of thought, which do have the function of transcending operations of deduction, analysis, aesthetics or reflection are needed in the process of articulating the practice. These operations can help significantly to regard where practice stands in relation to the world and according to the real. For artistic practice theory will also help us to see, where it falls short in that it is a system of operations. It is through these decisional thought-forms, through which we can start to regard the circular correlation that theory has with the world, alongside the radical foreclosure of the Real. In the end, through these speculations and experiments, there is a confidence in facing the indifference of the real and the body as the question of radical immanence, in contrast with the operations of capitalism. These investigations will be the core of my future research and artistic practice.

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In his doctoral research Tero Nauha develops models for thinking and practice where artistic research and practice become critical tools against the presumed immanence of capitalism. The research consists of three artistic works which create a critical inquiry on the biopolitical management of subjectivity. It produces a critical argument counter to the philosophical assertions of schizoanalysis being one of the first inquiries in artistic research where the post-structural theory of Gilles Deleuze and Félix Guattari is set in the context of immaterial labour and political theory of the post-industrial capitalism.

Tero Nauha is a performance and visual artist whose artistic works have been presented at various venues around Europe. He has presented his research at leading conferences in the field and published peer-reviewed articles and other texts internationally. In 2015 he published his first fiction book *Heresy & Provocation* for the Swedish publishing house Förlaget. Nauha has also been working in an interdisciplinary field between artists, political scientists, and economists in mollecular organization and at the Future Art Base, Aalto University.

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